

DEMCO
PAMPHLET BINDER
Tan Pressboard

ELGAR

Dream of Gerontius

Novello

ERVE

LIBRARY ST. MARY'S COLLEGE

THE DREAM OF GERONTIUS

COMPOSED EXPRESSLY FOR THE BIRMINGHAM MUSICAL FESTIVAL, 1900

THE DREAM
OF GERONTIUS

M
783.45
EL 31

BY

CARDINAL NEWMAN

SET TO MUSIC FOR
MEZZO-SOPRANO, TENOR AND BASS SOLI,
CHORUS AND ORCHESTRA

BY

EDWARD ^{W.} ELGAR _o

LIBRARY ST. MARY'S COLLEGE

119503

NOVELLO & CO LTD

Borough Green Sevenoaks Kent
London: 27 Soho Square W1

THE DREAM
OF GERONTIUS

CARDINAL NEWMAN

SET TO MUSIC FOR
MEXXORIANO, TENOR AND BASS SOLO
CHORUS AND ORCHESTRA

A. M. D. G.

EDWARD, EDGAR

LIBRARY ST. MARY'S COLLEGE

119503

NOVELLO & CO LTD

Music - 163

THE DREAM OF GERONTIUS.

PART I.

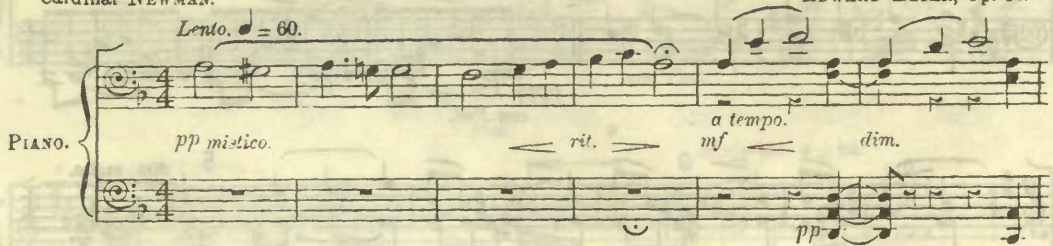
PRELUDE.

Cardinal NEWMAN.


EDWARD ELGAR, Op. 38.

Lento. $\text{♩} = 60.$

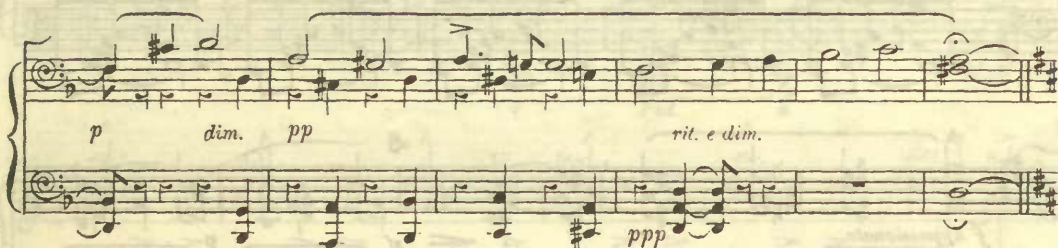
PIANO. *pp mistico.* *rit.* *a tempo.* *mf* *dim.*



cres. *p* *f* *dim.*



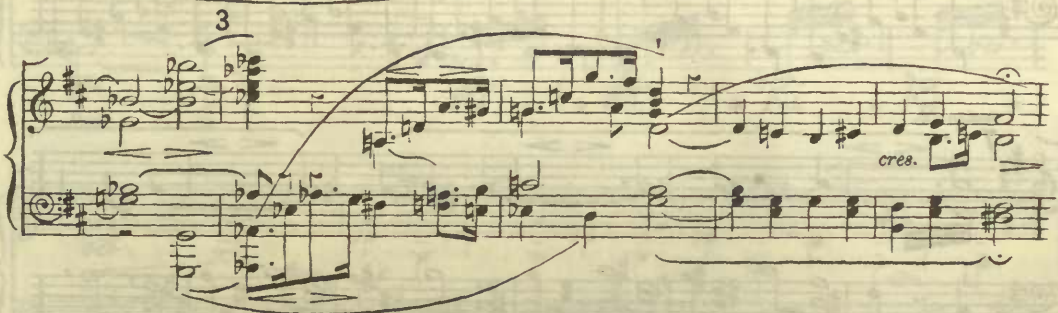
p *dim.* *pp* *rit. e dim.* *ppp*



2 *a tempo.* *ppp* *dim.* *pp*



3 *ppp* *cres.*



4 Più mosso (ma poco). $\text{♩} = 72$.

ppp rit. pp con molto espressione. pppp con Ped.

dolente. pp 5 dim. molto.

cres.

F appassionato. 6 p.

dim. molto. pp dim.

sostenuto. 7

8

poco a poco più di moto sin' al Moderato.

cres. molto.

f

sf p

con Ped.

Ped.

Ped.

*

9 Moderato. $\text{♩} = 92$.

sf p

cres.

fff

Ped.

sf sf

fz

Ped.

*

10

fz

dim.

Ped.

*

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

dim.

mf

11

din. *p* *rit.*

Musical score for measure 11, featuring a treble and bass clef with piano and dynamic markings.

12 *Andantino.* $\text{♩} = 66.$

p cantando e largamente. *tr*

Musical score for measure 12, marked *Andantino.* with a tempo of quarter note = 66. Includes the instruction *p cantando e largamente.* and a trill marking *tr*.

13

rf *tr*

Musical score for measure 13, featuring a treble and bass clef with dynamic markings.

rf *din.*

Musical score for measure 14, featuring a treble and bass clef with dynamic markings.

14

f *con grandezza.* *tr*

Musical score for measure 14, featuring a treble and bass clef with dynamic markings and triplets.

Musical score for measures 14-15. The piece is in 3/4 time with a key signature of one sharp (F#). The music features a complex texture with triplets in both hands. Measure 15 is marked with a fermata. A pedaling instruction "Ped. *" is located at the bottom right of the system.

Musical score for measures 15-16. The music continues with triplets and includes a trill ("tr") in the bass line. The texture remains dense with overlapping melodic lines.

Musical score for measures 16-17. Measure 16 is marked "largamente." and includes dynamic markings "rf" (ritardando) and "dim." (diminuendo). Measure 17 ends with a double bar line and repeat sign. The piece concludes in 3/4 time with a key signature of one sharp.

Musical score for measures 17-18. The music is marked "p" (piano) and "dim." (diminuendo). The texture is lighter, with more space between notes. The piece concludes in 3/4 time with a key signature of one sharp.

Musical score for measures 18-19. Measure 18 is marked "L'istesso tempo." and "ppp" (pianissimo). Measure 19 is marked "mp" (mezzo-piano). The music features a prominent bass line with triplets. A pedaling instruction "con Ped." is at the bottom left.

18

dim. molto. *ppp* *dolente.* *dim.* *mp*

19

dim. molto.

rit.

20 Come 1ma. ♩ = 60.

ppp *cres.* *ppp* *pp*

dim. *pp* *pp* *rit. molto.*

21 *Allegro moderato.* $\text{♩} = 100.$

p cresc. f p largamente.

*Ped. * Ped. **

22 *Quasi Recit. espress.*

GERONTIUS (TENOR).

p

Je - su, Ma - ri - a -

Più lento. $\text{♩} = 69.$

pp ppp colla parte.

largamente.

I am near to death, . . . And Thou, Thou art calling me; I

colla parte. pp espress.

23

cres. molto stringendo.

know it now. Not by the to-ken of this falt'ring breath, This chill at heart, this

solenne. ten. sonore. molto stringendo.

rit. Lento.

damp - ness on my brow,— (Je - su, have mercy! Ma - ry, pray for

rit. Lento

sf p > pp

24 *Allegro moderato.*

me!) . . . 'Tis

Allegro moderato. ♩ = 96.

f rit. dim.

Più lento. *Più mosso.*

this new feel - ing, nev - er felt be - fore (Be with me, Lord,

Più lento. ♩ = 52. *Più mosso. ♩ = 80.*

pp ppp

25 *rit. Lento.*

in my ex - trem - i - ty!) . . . That I am go - ing,

Lento. ♩ = 52.

rit. pp

Ped.

rit. *più lento.* *pp*

that I am no more. 'Tis this strange in - ner - most a - ban - don - ment,

Sva

colla parte. ppp

Più mosso. *cres.* *Più lento.* *pp*

(Lov - er of souls! great God! I look to Thee,) This emptying out of each con -

Più mosso. ♩ = 80. *Più lento.* ♩ = 52.

p *pppp*

cres. molto ed accel. *f*

stit - u - ent And na - tural force, by which I come . . to

accel. e cres. *p*

Ped. *

26 *a tempo.* *ff* *dim.* *accel.*

be. Pray for me, O my friends; . . .

a tempo. ♩ = 84.

cres. molto. *pp* *p* *accel.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Siva bassa.

a vis - it - ant Is knocking his dire sun - mons at my

Sua bassa

27 $\text{♩} = 112$

door, . . . The like of whom, . . . to scare me . . . and to

f *rall.*

f *ten.* *p rall.*

Ped. *

28 *Andantino.*

dim. *pp rit.*

daunt, Has nev - er, nev - er come to me be - fore; . .

Andantino. $\text{♩} = 66.$

dim. *rit.* *pp* *espress.*

mf *cres. stringendo.* *f*

So pray, . . . pray . . . for me, . . . my friends, who

cres. stringendo. *ff*

rit. e dim. *rit.* *Andante.*

have not strength to pray.

Semi-Chorus (ASSISTANTS)

SOPRANO.

ALTO.

TENOR.

BASS.

ppp Ky - ri - e . . .

ppp rit. Ky . . . ri - e . . . e . . .

Andante. ♩ = 66.

rit. e dim. *pp rit.* *ppp a tempo.* (Voices alone.)

ppp *dim. molto.*

Ky - ri - e . . . e - - - le - i - son, . . . e - le - i -

dim. molto.

. . . e - le - - i - son, e le - i - son, . . . e - le - i -

dim. molto.

. . . le - i - son, e - le - - i - son, Ky - ri - e e - le - i -

pp *dim. molto.*

Ky - ri - e, . . . Ky - - ri - e e - le - i -

30 *Poco più mosso.*

- son.
- son.
- son.
- son.

30 Chorus.

Choirs of the
All ho-ly An-gels, pray for him, for him, Choirs
Ho-ly Ma-ry, pray for him, All ho-ly An-gels, pray for him, all

30 *Poco più mosso.* $\text{♩} = 72$.

Accomp.

right-eous, pray for him. . . . All A-pos-tles, all E-van-ge-lists, . .
. . . of the right-eous, . . . pray . . for him. All . . E . .
ho-ly An-gels, pray . . for him.
All ho-ly In-no-cents, pray for

All ho - ly Dis - ci - ples of the Lord, *cres.*
 - van - ge - lists, pray . . . for him, All *cres.* ho - ly Con -
 All ho - ly Mar - tyrs, pray for him, pray for him, All
 him, All ho - ly Mar - tyrs, . . . All ho - ly Her - mits, . . . all ho - ly . . .

cres. All ho - ly Mar - tyrs, . . . ho - ly Con - fess - ors, pray for him, All . . .
 - fess - ors, pray for him, . . . *dim.* ho - ly Con - fess - ors, All ho - ly
 ho - ly Her - mits, pray for him, pray for him, pray for him, All ho - ly
 Con - fess - ors, pray for him, pray for him, . . .

cres. ho - ly Her - mits, pray for him, all ho - ly
cres. Mar - tyrs, all . . . ho - ly Vir -
 Mar - tyrs, pray for . . . him, All . . . ye
 pray for him, pray, pray for
cres. *dim.*

Semi-Chorus.

32 *Poco più lento.*

pp
Ky - ri - e . . . e - . . .

pp
Ky - ri - e . . . e - le - i - son, e - . . .

pp
Ky - ri - e . . . e - le - i - son, e - le - . . . i - . . .

pp
Ky - ri - e . . .

32

pp
Vir - gius, pray for him.

pp
gus, pray for him.

pp
Saints of God, pray for him.

pp
him, pray for him

32 *Poco più lento.* ♩ = 66.

pp

ppp

Tutti.

Allegro.

ppp
le - i - son, . . . e - le - i - son.

ppp
le - i - son, . . . e - le - i - son.

ppp
son, e - le - i - son, e - le - i - son.

ppp
e - le - i - son, e - le - i - son.

Allegro. ♩ = 96.

p molto cres.

33 Moderato.

GERONTIUS. RECIT. risoluto.

Rouse thee, my fainting soul, and play the man ; . . . And thro' such waningspan Of life and thought as

Moderato. ♩ = 60.

f *p*
fp
8ves.

still has to be trod, Prepare to meet thy God. . . .

f *pp* *pp*

34

And while the storm of that be-wil-der-ment

ppp
Ped. * *Ped.* *

Is for a sea-son spent,

Ped. * *Ped.* * *Ped.* *

p ad lib. *espress.* *rit.* *a tempo.*

And, ere a - fresh the ru - in on me fall, Use well the

colla parte. *a tempo.* *rit.*

35 *Moderato e solenne.*
dim.
in - ter - val.

Chorus. (Tutti.) *pp* Spare him, Lord. *espress.*

mf Be gra - cious ; Spare him, Lord. *mf* Be

espress. *mf* Be mer - ci - ful, be gra - cious ; *dim.*

pp Spare him, Lord.

35 *Moderato e solenne.* ♩ - 54.

pp *mp sonoramente.* *pp*

Il basso sempre ppp

molto espress. *p*

Be gra - cious ; Lord, de - liv - er him. From the sins that are

mer - ci - ful, be gra - cious ; Lord, de - liv - er him.

pp Lord, de - liv - er him, Lord, de - liv - er him, Lord, de -

pp Lord, de - liv - er him, Lord, de -

pp

past ; From the per - ils of dy - - ing ;

molto espress.

From Thy frown and Thine ire ; From the per - ils, the

liv - er him, Lord, de - liv - er him From an - y com - ply - ing, . . . comply - ing . . .

liv - er him, Lord, de - liv - er him. From per - ils of dy - - ing, Or de -

p *dim.* 36

Or re - ly - ing On self, at the last ;

dim.

per - ils of dy - ing, Lord, de - liv - er him. . . .

pp *dim.*

. . . with sin, Lord, de - liv - er him.

pp *dim.*

ny - ing his God, Lord, de - liv - er him. . . .

36 *espress.*

dim.

mp cres. From the nethermost fire; . . . From pow'r of the dev - il; Thy *f* \wedge

mp cres. From the nethermost fire; . . . From pow'r of the dev - il; Thy \wedge

mf cres. From all that is e - vil; Thy servant deliv - er, Thy *f*

mf cres. From all that is e - vil; Thy servant de liv - er, Thy *f*

cres. *con Ped.* *f*

dim. *p* *dim.* ser - vant de - liv - er, For once and for ev - er.

dim. *p* *dim.* ser - vant de - liv - er, For once and for ev - er.

dim. *p* *dim.* ser - vant de - liv - er, For once and for ev - er. . .

dim. *p* *dim.* ser - vant de - liv - er, For once and for ev - er. . .

dim. *p.* *dim.*

37 *pp* *dim.* *pp*

By Thy birth, and by . . . Thy Cross, . . . Res - cue him,

Res - cue him from end - less

By Thy death and bu - ri - al, By . . .

pp

Res - cue him, . . .

37 *dolcissimo.*

cres.

By Thy ris - ing from the tomb, By Thy mounting up a -

dim. *cres.*

loss; By Thy death and bu - ri - al, By Thy

dim.

. . . Thy ris - ing, by Thy ris - ing from the tomb, . . .

p *3*

By Thy birth, and by Thy cross, . . . By Thy

cres.

sonoramente.

past ; From all that is e - vil ; Thy ser - vant de - liv - er,

espress.

From Thy frown and Thine ire From the per - ils, the

- liv - er him, Lord, de - liv - er him ; From all that is e - vil ; Thy ser - vant de -

- liv - er him, Lord, de - liv - er him ; From a - ny com - ply - ing With sin, or de -

Lord, de - liv - er him ; For

dim. per - ils of dy - ing ; *pp.* Lord, de - liv - er him ;

dim. liv - er, *p* Lord, de - liv - er him, *dim.* For *pp.*

dim. ny - ing his God ; *pp.* Lord, de - liv - er him, *dim.* Lord, de - liv - er him ;

39

once . . and for ev - er,

Lord, . . . Thy ser - vant de

once and for ev - er,

Lord, . . . Thy ser - vant de

pp *poco cres.* *dim.*

pp *poco cres.* *dim.*

39

ppp

Lord, . . . Thy ser - vant de - liv - er . . .

de - liv - er, de - liv . . .

Lord, . . . Thy ser - vant de - liv - er . . .

de - liv - er, de - liv . . .

ppp *ppp* *ppp* *ppp*

pppp

mf *cres.*

Sanc - tus for - tis, Sanc - tus De - us, De pro - fun - dis

dim.

er.

dim.

er.

dim.

er.

dim.

er.

40

Allegro moderato. ♩ = 120.

p *p* *cres.*

con Ped.

f *largamente.*

o - ro te, Mi - se - re - re, Ju - dex

f *colla parte.*

con Ped.

cres. *ff* *rit.* *dim.* 41

me - us, Par - ce mi - hi, Do - mi - ne.

fz *sf rit.* *p* *dim.*

Ped. * *Ped.* *

* The small notes to be used only if the Tenor Solo "Sanctus fortis" is sung in the key of A flat.

Poco più mosso. *f* *cres.*

Firm - ly I be - lieve and tru - ly

Poco più mosso. *p* *cres.*

sempre con molto esaltazione.

God is Three, and God is One; And I

p *sf* *Ped.* *

next ac - know - ledge du - ly Man - hood tak - en

p

42 *mp*

by the Son. And I trust and

cres. *f* *p* *pp*

espress.

hope most ful - ly In that Man - hood cru - ci

43

fi - ed ; And each thought and deed un - ru - ly Do to death, . . as

dim.

44

semplice e dolce.

He has died. Sim - ply . . to His grace and

whol - ly Light and life and strength be - long, . . .

45 *cres.* *f*

And I love, su - preme - ly, sole - ly,

pp *cres.*

46

Him the ho - ly, Him the strong. . .

dim. *f* *ff* *poco allargando.* *con Ped.*

Tempo lmo. *Piu agitato.*

Sanc - tus for - tis, Sanc - tus De - us, De pro -

Tempo lmo. *Piu agitato.*

p subito.

47 *ff*

fun - dis o - ro te, Mi - se - re - re,

f *con Ped.*

largamente. *cres.* *ff* *rit.*

Ju - dex me - us, Par - ce mi - hi, Do - - mi -

colla parte. *ffz* *rit.* *f*

Ped. * *Ped.* *

dim. 48

ne.

a tempo.

dim. *p* *cres.* *dim.*

p *espress.*

And I hold in ve - ne - ra - tion, For the love of

pp

cres. 49 *f*

Him a - lone, . . . Ho - ly Church, as His cre - a - tion,

cres. *mf* *p*

Ped. *

And her teach ings, as His own

dim. 50

. . . And I take with joy . . what . ev . er Now . . be .

mp *crea.*

sets me, pain . . or fear, And with a strong will I

dim. 51 *risoluto e stringendo molto.*

f *stringendo molto.*

sev - er All the ties which bind me here A . do .

f *accel.*

colla parte. *accel.*

a tempo. *ff* 52 *stringendo.*

- ra - tion aye be giv - en, With and through th' an -

a tempo *stringendo.*

allargando molto. *sf*

- gel - ic host, To the God of earth and hea - ven,

sf colla parte. sf

lento espress. *rit.* *dim.* *pp* 53 *Lento.* *pp* *piangendo.* *ten.*

Fa - ther, Son, and Ho - ly Ghost. Sanc - tus for - tis, Sanc - tus

Lento. ♩ = 80.

rit. *ppp* *con Ped*

Sua.....

pp *cres.*

De - us, De pro - fun - dis o - ro te,

Sua *cres.* *pp*

f a tempo. *cres.*

Mi - se - re - re, Ju - dex me - us, Mor - tis,

Allegro.

f a tempo.

con Ped. Ped. *

f *rit.* *Allegro molto.*

mor - tis . . in dis - cri - mi - ne.

Allegro molto. ♩ - 138

fz *sf* *colla parte.* *sf p* *p* a tempo. *f* *p*

Ped. * Ped. * Ped. * Ped. *

55

p *f* *fff*

Ped. * Ped. * Ped. * con Ped. sempre.

sf *sf*

56

sf *fz*

8va

fz

con Ped. *

57 *rit.*

RECIT.

I

Sra

ffz p rit. dim. pp colla parte.

Lento. gremendo.

can no more; for now it comes a-gain, That sense of ru in, which is

Lento. ♩ = 52.

pp pppp

worse than pain, That mas-ter-ful ne-ga-tion and col-lapse Of all that makes me

pp

58 *accel.*

Allegro.

man;

And, cru-el-ler still,

A

Allegro. ♩ = 116.

accel. cres. molto. f

agitato.

fierce . . and rest- less fright be - gins to fill The man- sion of my soul . .

59

And, worse and worse, Some bod- i- ly form of ill

f *sonore.* *p* *fp*

f *^*

Floats on the wind, with many a loath - some curse,

p

ff

tr *tr* *tr*

con Ped. *Ped.*

60

p

Taint . . . ing the

b tr

ffz p b tr

dim. >

pp

cres.

ff

disperato.

hal-low'd air, and laughs, and flaps Its hid - eous wings, . .

p

f

And makes me wild with hor-ror,

ff

p

p

sonore.

horror and dis - may

con fuoco.

ff

61 *Andantino, molto espressivo.*

O Je - su, help! pray for me,

Andantino. ♩ = 80.

Ma - ry, pray! Some An - gel,

dim. p

Je - su! such as came to Thee In Thine own a - go - ny.

dim. ad lib. fff

dim. pp colla parte. sf

63 *Allegro moderato.*

Ma - ry, pray for

f dim.

Chorus. (Tutti.)

SOPRANO. Res - cue him, . . . O . . .

ALTO. Res - cue him, . . . O Lord, in this his e - vil

TENOR. Res - cue him, . . . O Lord, . . . in this his e - vil hour,

BASS. Res - cue him, . . .

63 *Allegro moderato. ♩ = 96. A*

f

f

me Jo

affrettando. *ff* *dim.*

Lord, res - cue him, . . . res - cue him, O Lord, in

affrettando. *ff* *dim.*

hour, res - cue him, . . . O Lord, res - cue him. in this his e - vil

ff *affrettando.* *dim.*

res - cue him, . . . res - cue him, in this his e - vil hour, As . . . of

affrettando. *ff* *dim.*

. . . res - cue him, O Lord, res - cue him, . . . O Lord,

ff *affrettando.* *dim.*

rall.

seph, pray . . . for me. . . .

mf *rall.* *p* *dim.* **pp* *dim.*

this his e - vil hour, As of old so ma - ny by Thy gra - cious

mf *rall.* *p* *dim.** *pp* *dim.*

hour, As of old so . . . ma - ny by Thy gra - cious

mf *rall.* *p* *dim.** *pp* *dim.*

oh, as of old . . . so . . . ma - ny by Thy gra - cious

mf *rall.* ** p* *dim.* *pp* *dim.*

As of old so ma - ny by Thy gra - cious

mf *rall.* *p* *dim.* *pp* *dim.*

* Semi-Chorus rest until 64.

64 Semi-Chorus.

Moderato. a tempo. *a tempo.* *rit. last time.*

Noe from the waters in a sav-ing home; { Job from all his multi-form and fell distress; }
 { Moses from the land of bondage and despair; }
 { David from Golia and the wrath of Saul; }

a tempo. *a tempo.* *rit. last time.*

Noe from the waters in a sav-ing home; { Job from all his multi-form and fell distress; }
 { Moses from the land of bondage and despair; }
 { David from Golia and the wrath of Saul; }

a tempo. *a tempo.* *rit. last time.*

Noe from the waters in a sav ing home; { Job from all his multi-form and fell distress; }
 { Moses from the land of bondage and despair; }
 { David from Golia and the wrath of Saul; }

a tempo. *a tempo.* *rit. last time.*

Noe from the waters in a sav-ing home; { Job from all his multi-form and fell distress; }
 { Moses from the land of bondage and despair; }
 { David from Golia and the wrath of Saul; }

64 Chorus.

Moderato. a tempo. *pp* *ten.* *a tempo.* *pp* *ten.* *rit. last time.*

power: - A . . . men, A . . .

a tempo. *pp* *ten.* *a tempo.* *pp* *ten.* *rit. last time.*

power: - A . . . men, A . . .

a tempo. *pp* *ten.* *a tempo.* *pp* *ten.* *rit. last time.*

power: - A . . . men, A . . .

a tempo. *pp* *a tempo.* *pp* *rit. last time.*

power: - A . . . men, A . . .

64 *Moderato.* ♩ = 76.

colle voci. a tempo. *pp* *colle voci.* *a tempo.* *pp* *rit. last time.*

65

Andante. GERONTIUS.

p *plintivo.*

Ma - ry, pray for me,

so, to show Thy power, Res - cue this . . Thy . .

so, to show Thy power, Res - cue this . . Thy ser - vant, res - cue Thy

so, to show Thy power, Res - cue, res - cue this Thy ser - vant, Thy

so, to show Thy power, Res - cue this . .

65

Andante.

. men, Res - cue this . . Thy . .

. men, Res - cue this . . Thy ser - vant, res - cue Thy

. men, Res - cue this Thy ser - vant, Thy

. men, A - men, Res - cue this . .

65

Andante. ♩ = 66.

pp *ppp*

66

Andante, espress. e mistico.

p *dim.*

No - vis - si - ma ho - ra est :

Semi-Chorus with Chorus.

ppp *rall. e dim.*

ser - vant in his e - vil hour.

rall. e dim.

ser - vant in his e - vil hour.

ppp *rall. e dim.*

ser - vant in his e - vil hour.

ppp *rall. e dim.*

Thy ser - vant in his e - vil hour.

66

Andante. ♩ = 66.

ppp *rall. e dim.* *ppp*

RECIT. *pp*

and I fain would sleep, The pain has

ppp *colla parte.*

67

a tempo.

molto espress.

wea - ried me. In - to Thy

ppp *a tempo.*

con Ped.

cres. *f* *dim. e largamente.* *estinto.*

hands, O Lord, . . . Lord, . . . in - to Thy hands.

cres. *dim. colla parte!* *ppp*

con. Ped.

68

THE PRIEST (BASS). *solenne e con elevazione.*

Moderato.

f

Pro - fi - cis - ce - re, an - i - ma Chris - ti - a - na, de hoc

Moderato. $\text{♩} = 76.$

f sostenuto. p

69

pp.

mun - do! . . . Go forth up - ou thy jour - ney, Chris - tian soul!

f *sf p*

f *dim.*

Go from this world! . . . Go, . . . in the Name of

poco rit. *pp*

con Ped sempre.

Poco più lento.

pl

God, the Om-ni-po-tent Fa-ther, who cre-at-ed thee!

Poco più lento. ♩ - 69.

egualmente.

ppp

cres.

f

71

Go, in the Name of Je-sus Christ, our Lord, Son of the

pp

cres.

dim.

liv-ing God, who bled for thee! Go, in the Name of the Ho-ly

ppp

P

cres.

f

72

Spi-rit, who Hath been poured out on thee!

Sua

cres. et accel.

Più mosso.

Chorus. (Tutti.)

Go, in the name Of An-gels and Arch-an - gels; in the name Of Thrones and Do-mi -

Go, in the name Of An-gels and Arch-an - gels; in the name Of Thrones and Do-mi

Go, in the name Of An-gels and Arch-an - gels; in the name Of Thrones and Do-mi -

Go, in the name Of An-gels and Arch-an - gels; in the name Of Thrones and Do-mi -

Più mosso. ♩ = 88.

ff sf

Ped. *

- na - tions; in the name Of Princedom and of Pow - ers; and in the

- na - tions; in the name Of Princedom and of Pow - ers; and in the

- na - tions; in the name Of Princedom and of Pow - ers; and in the

na - tions; in the name Of Princedom and of Pow - ers; and in the

sf sf

Ped. * *Ped.* *

name Of Che - ru - bin and Se - ra - phim, go forth!

name Of Che - ru - bin and Se - ra - phim, go forth!

name Of Che - ru - bin and Se - ra - phim, go forth!

name Of Che - ru - bin and Se - ra - phim, go forth!

ff *allargando.*

ff *allargando.*

ff *allargando.*

ff *allargando.*

73

ff *allargando.*

sf

Ped. * *Ped.* * *Ped.*

Molto largamente.

Go, in the

Go forth in the name of Pa - tri -

Go forth in the name . of A - pos - tles and E -

Go forth in the name, in the name of Pa - triarchs and Pro - phets ; .

Molto largamente. ♩ = 76.

mf *tr*

name of ho - ly Vir - gins ; Go forth in the name of ho - ly Monks and
 - archs, And of Martyrs and Con - fess - ors ; Go forth in the
 - van - - - gel - ists ; Go forth in the name of ho - ly Vir - gins ; and
 In the name of A - pos - tles and E - van - - - gelists ; and all . . .

Her - mits ; and all Saints . . of God, Both . . men and wo - men,
 name of all Saints of God, Both men and wo - men,
 in the name of all Saints of God, Both men and wo - men,
 Saints, all Saints of God, Both men and wo - men,

sf Allargando.

THE PRIEST.
f a tempo.

Go forth up-on thy jour - - ney, Go from this

Semi-Chorus.

Go in the Name of God, In the Name of

Go in the Name of God, In the Name of

Go in the Name of God, In the Name of

Go in the Name of God, In the Name of

Chorus. *a tempo.*

go! Go forth, . .

go! Go forth, . .

go! Go forth, . .

go! Go forth, . .

Ped. * Ped. * Ped. * Ped. *

world! . . . Go, in the Name . . . of

Je - sus Christ, In the Name of the Ho - ly

Je - sus Christ, In the Name of the Ho ly

Je - sus Christ, In the Name of the Ho - ly

Je - sus Christ, In the Name of the Ho - ly

go . . . forth. . .

go . . . forth. . .

go . . . forth. . .

go . . . forth. . . Go..

f *p* *pp*

Ped

f *espress.*

God The Om - ni - po - tent Fa - ther, who cre - a - ted thee! In the

Spi - rit,

Spi - rit,

Spi - rit,

Spi - rit,

75 1st SOPRANO. *pp* Go forth

2nd SOPRANO. *molto legato.* *ppp* Go, go . . . on . . . thy course; And

1st ALTO. *ppp* *molto legato.* Go . . . on thy

2nd ALTO. *ppp* *molto legato.* Go on thy course; And may thy dwell - - ing be . . .

1st TENOR. *ppp* *molto legato.* Go . . . on thy course, go; And may thy place to -

2nd TENOR. *ppp* *molto legato.* Go, go . . . on thy

1st BASS. *ppp* *molto legato.* Go on thy course, go . . . on thy

2nd BASS. *ppp* *molto legato.* on thy course; And may thy place to - day, may thy

75 *ppp*

espress. Name of Je - sus Christ, In the Name of the Ho - ly Spi - rit,

In the Name of the Ho - ly Spi - rit,

Go, in the Name of the Ho - ly Spi - rit,

Go, go, in the Name of the Ho - ly Spi - rit,

Go, in the Name of the Ho - ly Spi - rit,

Go, *molto legato.* Go forth, on thy course; And may thy place, thy place to - day be

may thy place to - day be found in peace, may thy place, . .

course; And may thy place to - day be found in peace, And may . . thy

. . the Ho - ly Mount, the Ho - ly Mount, . . the

- day, thy place to - day be found in . . peace, And may thy dwell - ing

course; And may thy place to - day be found in peace, to - day be

course; And may thy place to - day be found in peace, And may thy

place to - day be found in peace, And may thy dwell - ing

cres. *mf* *dim.*

* Three or four voices only should sing the small notes

who Hath been poured . . . out on thee!

go . . . forth!

go . . . forth!

go . . . forth!

go . . . forth!

go, . . . go . . . forth!

dim. *pp* *pp espress.*

found in peace, . . . thy place to - day be found in peace, . . .

... thy place to day be found in peace. . .

dwel - ling be the Ho - ly Mount of Si - on:

Ho - ly Mount of Si - on:

be the Ho - ly Mount of Si - on:

found . . . in peace,

... dwell - ing be the Ho - ly Mount of Si - on,

be the Ho - ly, Ho - ly Mount of Si - on,

pp *dim.* *ppp*

Semi-Chorus.

SOPRANO.

course ; And may thy place to - day be found in peace,

ALTO.

course ; And may thy place to - day be found in peace,

TENOR.

May thy

BASS.

May thy

Chorus.

SOPRANO.

And . . . may thy . . .

ALTO.

through the Same, . . . through Christ, our Lord, And

TENOR.

through the Same, . . . through Christ, our Lord,

BASS.

May thy

sonore.

The

The

dwell-ing be the Ho - ly, Ho - ly Mount Of Si -

dwell-ing be the Ho - ly, Ho - ly Mount Of Si -

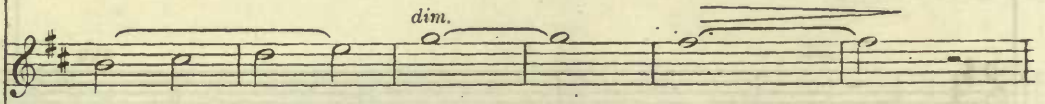
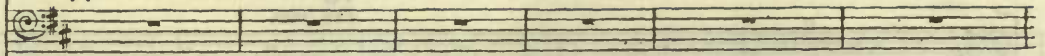
dwell - - ing be the Ho - ly Mount, the Ho - - ly Mount of Si - en,

may thy dwell-ing be the Ho - ly Mount, . . the Ho - - ly Mount of Si - en,

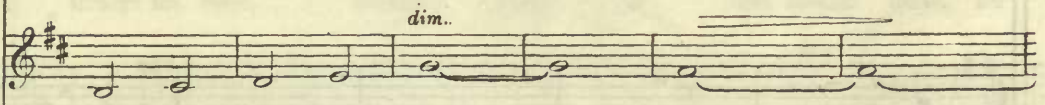
May thy dwell - ing be the Ho - ly

dwell-ing be the Ho - ly, Ho - ly Mount of Si -

77



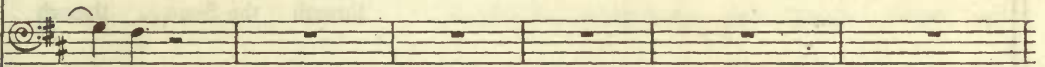
Ho - ly Mount of Si . . . on :-



Ho - ly Mount of Si . . . on :-

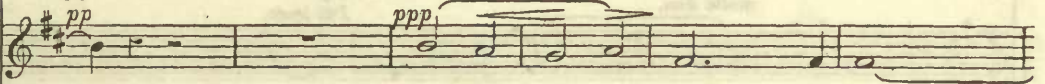


. . . on :-



. . . on :-

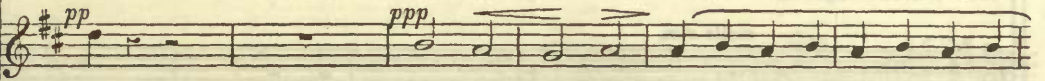
77



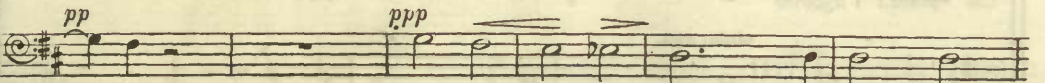
. . . may thy dwell - ing be the Ho . . .



. . . may thy dwell - ing be the Ho - ly Mount of

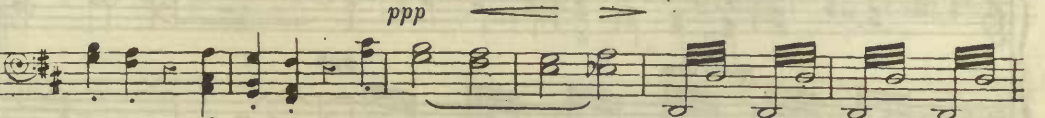


Mount, . . . may thy dwell - ing, may thy dwell - ing be the Ho - ly



. . . on, . . . may thy dwell - ing be the Ho - ly

77



78
Più lento.

.... through the Same, .
through the Same,.. through..

molto dim.

78
Più lento.

ly Mount . . . of Si - on :-
Si - on, the Ho - ly . . Mount of Si - on :-
Mount of Si on :-
Mount of Si on :-

molto dim.

78
Più lento.

8va
molto dim. *ppp*

cres.
p
 Through the Same, through

ppp
dim.
 through the Same, . . through . . Christ, our Lord, through Christ, our

dim.
 . . through Christ, our Lord, through Christ, our Lord, through Christ, our

dim.
 Christ, our Lord, through the Same, through Christ our Lord, through Christ, our

ppp
dim.
 through the Same, . . through Christ, our Lord, through Christ, our

dim.
ppp
 through Christ, our

dim.
ppp
 through Christ, our

dim.
ppp
 through Christ, our

dim.
ppp
 through Christ, our

Sva.
Sva.

Christ . . . our Lord. . . .

Lord.

Lord

Lord.

Lord. . . .

Lord.

Lord.

Lord.

Lord.

8va

con Ped.

Ped.

PART II.

1

Andantino. ♩ = 48. *tempo rubato.*

PIANO. *pp tranquillo.* *ppp dolce e legato.*

rit. *a tempo.* *espress.*

2

rit. *a tempo.* *ten. ten.* *ten. ten.*

dim. molto. *ten.* *cres.* *mf*

3

pppp *rit.*

SOUL OF GERONTIUS (TENOR). RECIT.

tranquillo. *a tempo.*

ad lib.

I went to sleep; . . . and now I am re .

dim.

colla parte.

a tempo.

colla parte.

a tempo.

5 *L'istesso tempo.*

parlando.

freshed.

A strange . . re . . fresh-ment: for I feel in

L'istesso tempo. *dim.*

pp a tempo.

leggero.

cres. animato.

mf

dim.

me An in-ex-pressive light-ness, and a sense Of free-dom, as I were at length .

dim.

dim.

mf

poco rit.

a tempo.

dim.

. . my-self, And ne'er had been be-fore.

poco più lento.

pp colla parte.

ppp dolcissimo.

fp

Rit. p *Poco più mosso.*

How still it is! . . . I hear no more the bu - sy

Poco più mosso. ♩ = 52.

pp

7

beat of time, No, nor my flut'ring breath, . . . nor struggling pulse ; .

poco rit. pp *Tempo lmo.*

. Nor does one moment dif - fer from the next.

Tempo lmo. ♩ = 48.

colla parte. ppp *rit.*

8

L'istesso tempo. parlando.

This silence pours a sol - i - ta - ri - ness In - to the ve - ry essence of my

L'istesso tempo. ♩ = ♩

p espress. *fp* *d.m.*

cantando. *dolce.*

soul ; And the deep . . . rest, so scoth - ing and so

mf *dim.* *p* *dim. molto.*

9 *Più lento.* *rit. dim.*

sweet, Hath some - thing too of stern - ness and of

Più lento. *ppp dolciss.* *colla parte.*

ad lib. *mf* *a tempo.*

pain. An - o - ther mar - vel : some - one has me fast With -

of preceding. *p* *ppp rit.* *a tempo.*

10 *dolce.*

in his am - ple palm ; a u - ni - form And gen - tle

8va

pres-ure tells me I am not Self - mov - ing, but borne for ward

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "pres-ure tells me I am not Self - mov - ing, but borne for ward". The piano accompaniment features a steady eighth-note bass line and a more active treble line with various chords and melodic fragments.

on my way. And hark! I hear . . a sing-ing; yet in

pp *p* *ppp rit. colla parte.*

The second system continues the vocal line and piano accompaniment. The lyrics are: "on my way. And hark! I hear . . a sing-ing; yet in". The piano accompaniment includes dynamic markings: *pp* (pianissimo) at the start, *p* (piano) in the middle, and *ppp rit. colla parte.* (pianississimo, ritardando, colla parte) towards the end. The piano part features a complex texture with many chords and moving lines.

sooth . . I can - not of that music right - ly say Whether I hear or

pp

The third system continues the vocal line and piano accompaniment. The lyrics are: "sooth . . I can - not of that music right - ly say Whether I hear or". The piano accompaniment features a *pp* (pianissimo) dynamic marking. The piano part has a dense, chordal texture with some triplets in the right hand.

poco rit. 11 *Andantino.* *p*

touch . . or taste the tones. Oh what a

Andantino. ♩ = 52 *dolcissimo.* *p* *mf* *ppp*

The fourth system concludes the page. The lyrics are: "touch . . or taste the tones. Oh what a". The piano accompaniment features a *poco rit.* (poco ritardando) marking at the beginning, followed by a section marked *Andantino.* with a tempo of ♩ = 52. The dynamics range from *p* (piano) to *ppp* (pianississimo). The piano part includes a *dolcissimo.* (dolcissimo) marking and various dynamic changes.

dolce. *pp* ANGEL (MEZZO-SOPRANO).
 heart-sub-du-ing mel - - - o - dy! My work is done, My task is

12 *cres.*
 o'er, And so I come, Tak - ing it home, . . . For the crown is

pp *dim.* *poco allarg.*
 won, Al - - le - lu - ia, For ev - - er .

ppp *dim.*

13 *cres.*
 . . . more. . . . My Fa - ther gave In charge to me This

mf

child of earth E'en from its birth, To serve and save, . .

cres. *f* *p* *poco allarg.* 14

Al - le - lu - ia, And saved . . is . . he.

pp *ppp*

dolce. *p* *allargando.*

This child of clay To me was giv'n, To rear and train By

pp *cetera parte*

rit. *a tempo.*

sor - row and . . pain . . . In the nar - row

a tempo.

15 *pp* *dim.* *poco allarg.*

way, Al - le - lu - ia, From earth to heaven. . .

pppp *lunga.* *dim. e rit.*

16 SOUL RECIT. *piti mosso.*

p

It is a mem - ber of that fam - i - ly Of won - drous be - ings, who, ere the

colla parte.

animato. *f* *rit.* 17 *a tempo.*

worlds were made, Mil - lions of a - ges back, have stood a - round The throne of God :-

rit. *p a tempo.*

RECIT. *p* *largamente.* *crec.*

I will ad - dress him. Might - y one, my Lord, My Guard - ian

p *crec.* *f* *p*

rit. 18 ANGEL. *a tempo dolce.*

All hail, My child and brother, hail! what wouldst thou?

rit. *dim.*
Spi-rit, all hail!

18

colla parte. *a tempo.*

SOUL RECIT. 19 *Allegretto.* *quasi in tempo.*

I would have no-thing but to speak with thee For speaking's sake. I wish to hold with

Allegretto. *a tempo.* ♩ = 72.

pp *colla parte.*

accel.

thee Conscious commu - nion; though I fain would know A maze of things, were it but

accel.

rit. ANGEL. *Più lento.* *espress.*

You can-not now Cherish a wish which ought

rit.
meet to ask, . . And not a cu-riousness.

Più lento.

colla parte.

not to be wished. *allargando.* *f* *Quasi in tempo.*

Then I will speak . . . I ev - or had be - lieved.

colla parte. *rit.* *ppp*

Quasi in tempo. ♩ = 54.

. . . That on the mo - ment when the strug - gling soul Quit - ted its mor - tal case, forth - with it fell

21 *espress.* *dim.* *pp*

Un - der the aw - ful Presence of its God, There to be judged and sent to its own

dim.

Ped. * *Ped.* * *Ped.*

22 *Allegretto.* ANGEL

Thou art not let; but

a tempo. *mf* *espress.*

place. . . What lets me now from going to my Lord?

22 *Allegretto.* ♩ = 72.

a tempo. Sua.....

Ped. *

poco rit.

a tempo poco più lento.

with extrem est speed Art hurrying to the Just . . and Ho-ly Judge :

8va.....

a tempo poco più lento.

Dear

colla parte.

pp

Animato. cres. Allegro.

An-gel, say, Why have I now no fear at meet-ing Him? A-long my earth-ly life, the

Animato.

Allegro. ♩ = 108.

dim.

con Ped.

rit.

thought of death And judg-ment was to me most ter-ri-ble.

p

colla parte. pp

rit.

ANGEL
Lento. Solenne.

largamente.

It is be-cause Then thou didst . . fear, that now . . . thou dost not

Lento. ♩ = 48.

pp

largamente. f

25 *RECIT. Animato molto.*
cres.

fear. Thou hast fore-stalled the a-gony, and so For thee the bitterness of

pp *colla parte.* *Animato molto.*

death.. is past. . Al-so, be-cause al-ready in thy soul The judg-ment.

f *dim.* *rit.* *pp* *Lento.* *Lento.*

26 *Andante. cantabile.*

... is be-gun. A pre-sage falls up-on thee, as a ray,.. Straight from the Judge, ex-

pp *dolce e legato.* *Andante. ♩ - 52.* *con Ped.*

pres-sive of thy lot. That calm and joy up-ris-ing in thy soul . . .

p *pp* *ten.* *ten.*

27

ANGEL.

Is first - fruit to thee . . . of thy re - com

SOUL.

p legato.

Now that the hour . . . is come, my fear is fled; And at this bal - ance . . .

27

pp

con Ped.

. . . pense, And heav'n be-gun, First - fruit to thee of thy re - com - pense, . . .

. . . of my des - ti - ny, Now close up - on me, I can for-ward

pp

*Ped. * Ped. * Ped. * Ped. **

28

. . . And hea - ven . . . and . . . hea - ven be - gun.

rit. a tempo.

look, can for - ward look With a se - ren - est joy.

rit. a tempo.

28

rit. p a tempo. cres. molto.

*Ped. * Ped. * Ped. **

f *dim.*
con Ped. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

piu tranquillo. *p* *pp rit.*
Ped. * *Ped.* * *Ped.* * *Ped.* *

29

Allegro. *mf* *p*
Allegro. ♩ = 112. *sonore.*

Allegro. ♩ = 112.

But hark!

up - on my sense Comes a fierce

sonore.

ad lib. *cres.* *accel.* *f* *pp subito.* *colla parte.*

hub-bub,

which would make me fear, Could I be

30

a tempo. *mf* *p* *pp*
a tempo. *molto marcato.*

fright - ed.

ANGEL

We are now ar-rived

molto marcato.

Close on the judgment court ; that

sf p *pp* *sonore.* *ff*

cres. molto. **31** *RECIT. f*
sul - len howl Is from the de - mons who assem - ble there. Hun - gry and wild to claim their

p *cres. molto.* *f* *colla parte.*

a tempo. *stringendo sempre.*
pro - per - ty, And ga - ther souls for hell. Hist to their

pp a tempo. *stringendo sempre.*

Soul.
cry. How sour and how un

sonore.

couth a dis - sonance!

DEMONS.

Allegro molto
 32 CHORUS. TENOR.
p ma marcato.

Low - born . . . clods Of brute earth,

CHORUS. BASS.
p ma marcato.

Low - born . . . clods Of brute earth, They as

32 *Allegro molto.* ♩ = 120.

CHORUS. SOPRANO.

(con derisione.)

gods, . . . And an

CHORUS. ALTO.

gods, . . . By a new birth, And an

They as pire to be - come gods, gods, . . . By a new birth, And an

pire, as - pire to be - come gods, gods, . . . By a new birth,

ex - tra grace, And a score of mer-its. As if aught, aught,

ex - tra grace, And a score of mer-its. As if aught, aught,

ex - tra grace, And a score of mer-its. As if aught, aught,

And an ex - tra grace, And a score of mer-its. As if aught, aught,

33, *grandioso.* aught . . . Could stand in place Of the high thought,

33, *grandioso.* aught . . . Could stand in place Of the high thought,

33, *grandioso.* aught . . . Could stand in place Of the high thought,

33, *grandioso.* aught . . . Could stand in place Of the high thought,

ff *strepitoso.* *ff* *grandioso.* *pesante.*

And the glance of fire Of the great

And the glance of fire Of the great

And the glance of fire Of the great . . .

And the glance of fire Of the great . . .

molto cres.

molto cres.

3

spi-rits, The pow-ers blest, The lords by right, the lords by

spi-rits, The pow-ers blest, The lords by right, the

spi-rits, The powers blest, The lords by right,

spi-rits, The powers blest, The lords . . . by right, the

largamente.

3

34

right, The primal own - ers, pri - mal
 lords . . . by right, Of the proud dwell - ing,
 the lords by right, The primal own - ers, Of the proud dwell - ing,
 lords . . . by right, lords by right,

34

owners, Of the proud . . dwell - ing And realm of light, — . . .
 of the proud dwell - ing And realm of light, — . . .
 of the proud dwell - ing And realm of light, — . . .
 owners, Of the proud . . dwell - ing And realm of light, — . . .

largamente.

35

Four staves of musical notation, likely for a vocal or instrumental part. The notation includes treble clefs, a key signature of two flats, and various rhythmic values. The first staff shows a melodic line with a fermata over the first measure. The second and third staves show accompaniment with chords and moving lines. The fourth staff shows a bass line with chords.

Piano accompaniment for measures 35 and 36. The notation includes a grand staff with treble and bass clefs. Dynamic markings include *p molto cres.* and *fff*. The instruction *con fuoco.* is written above the staff. The music features complex rhythmic patterns and chromatic movement.

Vocal line for measures 35 and 36. The notation includes a treble clef, a key signature of two flats, and lyrics: "Dis - possessed, Aside thrust, Chuck'd down, By the sheer might Of a". The lyrics are positioned below the staff.

Dis - possessed, Aside thrust, Chuck'd down, By the sheer might Of a

Piano accompaniment for measures 37 and 38. The notation includes a grand staff with treble and bass clefs. The music continues with complex rhythmic patterns and chromatic movement, featuring various dynamic markings and articulation symbols.

36

Dis - possessed, A - side thrust, Chuck'd down, By the sheer might Of a
 des - pot's will, . . . Chuck'd down, A - side thrust,

36

L.H. R.H. *sf sf sf sf*

Dis - possessed, A-side thrust, Chuck'd down, By the sheer might Of a
 des - pot's will, . . . Chuck'd down, A - side thrust,
 A - side thrust, A -

L.H. *sf sf simile.*

des - pot's will, . . . Of a ty - rant's frown, A - side thrust,
 Dis - pos - sessed, Chuck'd down, A - side, . . . a - side thrust,
 - side thrust, Dis - pos - sessed, Chuck'd down, A - side thrust,

Sua

37 *ff*
 Dis - possessed, A - side thrust, Chuck'd down, By the sheer might Of a
 Chuck'd down, Dis - pos - sessed, By the
 Chuck'd down, By the sheer might Of a
 Chuck'd down, chuck'd down, . . .

37 *f*

des - pot's will, Sheer might Of a ty - rant's frown, . . .

sheer might Of a ty - rant's frown, A - side thrust, a -

des - pot's will, . . .

A - - side thrust, Chuck'd down, By the sheer might Of a

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) with lyrics. The bottom two staves are piano accompaniment. The music is in 4/4 time and features various musical notations such as accents, slurs, and dynamic markings.

sf Dis - pos-sessed, A - side thrust, Chuck'd down,

sf . side, Dis - pos-sessed, A - side thrust, Chuck'd down,

Dis - - pos - sessed, . .

des - pot's will, A - side thrust, Chuck'd down,

The second system of the musical score continues with four staves. It includes dynamic markings such as *sf* (sforzando) and *f* (forte). The lyrics are repeated and extended. The piano accompaniment continues with complex rhythmic patterns and chord progressions.

Dis - pos - sessed, By a ty - rant's frown,
 Dis - pos - sessed, dis - pos - sessed, By a ty - rant's frown,
 Chuck'd down, By a ty - rant's frown,
 By the sheer might Of a ty - rant's frown,

38

Who af - ter ex - pel - ling Their
 Who af - ter ex - pel - ling Their
 Who af - ter ex - pel - ling Their
 Who af - ter ex - pel - ling Their

38

mf *Ped.* * *Ped.* * *Ped.* * *Ped.* *

hosts, . . . gave, *Tri-umph* .

hosts, . . . gave. *And still un-just,* .

hosts, . . . gave, *Tri-umphant still, . .*

hosts, . . . gave, *Tri-umphant still, . .*

sf *fp* *cres. molto.*

Ped. *

. . . ant still,

gave *ff* Each for - feit crown To psalm - .

gave *ff* Each for - feit crown To psalm - .

3 *f*

gave Each for - feit crown To psalm - dron - ers,

gave Each for - feit crown To psalm - dron - ers,

- dron - ers, To

- dron - ers,

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics 'gave Each for - feit crown To psalm - dron - ers,'. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *ff* and accents.

40 *stringendo molto.* To

stringendo molto. To ev - - 'ry slave, And

stringendo molto. psalm - dron - ers, . . . To ev - - 'ry slave,

mf *stringendo molto.* And cant - ing groan - ers, And

40 *molto cres. e stringendo.*

sonoramente.

Detailed description: This system continues the vocal and piano parts. The vocal lines have lyrics 'To ev - - 'ry slave, And psalm - dron - ers, . . . To ev - - 'ry slave, And cant - ing groan - ers, And'. The piano accompaniment is marked with *stringendo molto* and *molto cres. e stringendo*. It includes trills (*tr*) and dynamic markings like *mf* and *ff*. The bottom of the system is marked *sonoramente*.

furioso.

pi . . . ous cheat, . . . And crawl . . . ing knave, . . . Who

pi . . . ous cheat, . . . And crawl . . . ing knave, . . . Who

And crawl . . . ing knave, . . . Who

pi . . . ous cheat, . . . And crawl . . . ing knave, . . . Who

f *furioso.*

cres.

41

dim.

lick'd the dust Un-der his feet.

lick'd the dust Un-der his feet.

lick'd the dust Un-der his feet.

lick'd the dust Un-der his feet.

sf *dim.*

41

dim.

sf *dim.*

ANGEL.

mf

It is the rest-less pant-ing of their be-ing;

dim.

p *sempre stringendo.*

Sua bassa.

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. It begins with a dynamic marking of *mf* and contains the lyrics 'It is the rest-less pant-ing of their be-ing;'. Below the vocal line are four staves for piano accompaniment. The first two staves are treble clef, and the last two are bass clef. The piano part includes a dynamic marking of *p* and the instruction *sempre stringendo.* The bass line is marked *Sua bassa.*

42

Like beasts of prey, who, caged with-in their bars, In a deep hid-e-ous

mfpp

Sua

Detailed description: This system contains the second line of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. It begins with a measure number of 42 and contains the lyrics 'Like beasts of prey, who, caged with-in their bars, In a deep hid-e-ous'. Below the vocal line are four staves for piano accompaniment. The first two staves are treble clef, and the last two are bass clef. The piano part includes a dynamic marking of *mfpp* and the instruction *Sua*.

pur-ring . . have their life, . . And an in-cessant pac-ing to and fro.

cres.

accl. molto.

cres.

Detailed description: This system contains the third line of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. It contains the lyrics 'pur-ring . . have their life, . . And an in-cessant pac-ing to and fro.' Below the vocal line are four staves for piano accompaniment. The first two staves are treble clef, and the last two are bass clef. The piano part includes dynamic markings of *cres.* and *accl. molto.*

43

Presto. ♩ - 168.

SOPRANO.

44

ALTO.

risoluto.

The pur-pose free,

TENOR.

The mind bold And in - de - pend - ent, The pur-pose free,

BASS.

The mind bold And in - de - pend - ent, The pur-pose free,

The mind bold And in de - pend - ent, The pur-pose free,

44

45

So we are told, Must not think To have the as - cend - ant.

So

So we are told, Must not think To have the as - cend - ant.

So we are told, Must not think To have the as - cend - ant.

45

con derisione.
A saint? . . .

con derisione.
What's a saint? . . .

con derisione.
What's a saint? . . .

con derisione.
A saint? . . .

46

Ha! ha!

One whose breath Doth the air taint Be-fore his death; Ha! ha!

46

One whose breath Doth the air taint Be-fore his death;

s/p con Ped.

Ha! ha! Ha! ha! A

Ha! ha! Ha! ha!

Ha! ha! Ha! ha!

Ha! ha! Ha! ha!

47

con Ped.

bundle of bones, Which fools a-dore, When life is o'er, Ha! ha!

Ha! ha!

bundle of bones, Which fools a-dore, When life is o'er,

rit.

Ha! ha! Ha! ha!
 Ha! ha! Ha! ha!
 Ha! ha! Ha! ha!
 Ha! ha! Ha! ha!

'Tis all the same ;
 'Tis all the same ;
 Vir - tue and vice, A knave's pre tence. . . . Ha! ha!
 Vir - tue and vice, A knave's pre- tence. . . . Ha! ha!

dim. *cres. molto.*
sf *f* *sf*
sf p *cres.* *f* *sf*

Ha! ha!

Ha! ha!

Dread of hell - fire, Of the

Dread of hell - fire, Of the

49

sf *Ped.* *sf p*

A co - ward's plea. Ha! ha! Ha!

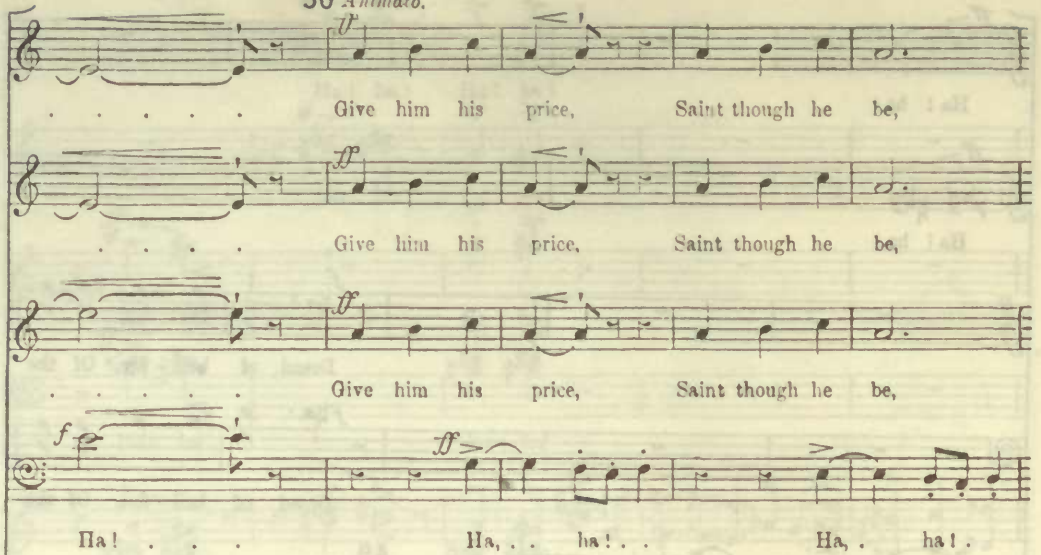
A co - ward's plea. Ha! ha! Ha!

ve - nom - ous flame, . . . Ha! ha!

ve - nom - ous flame, Ha! ha!

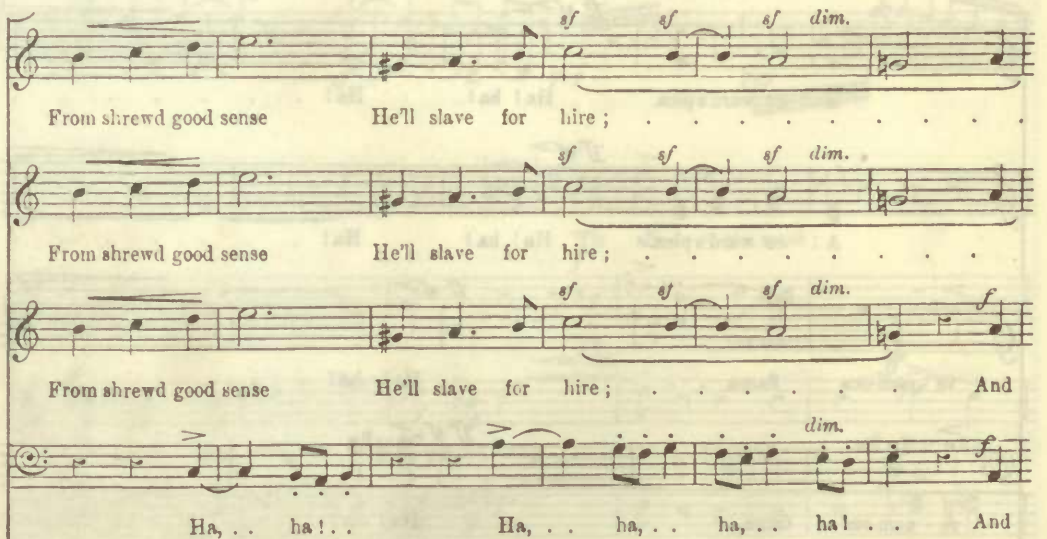
sf sf *sf sf* *sf sf* *simile.*

50 *Animato.*



Give him his price, Saint though he be,
 Give him his price, Saint though he be,
 Give him his price, Saint though he be,
 Ha! . . . Ha, . . . ha! . . . Ha, . . . ha!

50 *Animato.*

From shrewd good sense He'll slave for hire;
 From shrewd good sense He'll slave for hire;
 From shrewd good sense He'll slave for hire; And
 Ha, . . . ha! . . . Ha, . . . ha, . . . ha, . . . ha! . . . And



51

does but as - pire To the hea - ven a - bove With sor - did aim, And
 does but as - pire To the hea - ven a - bove With sor - did aim, And

dim. *dim.*
dim. *dim.*

51

Ha! ha!
 Ha! ha!
 Ha! ha!
 not from love. . . . not from love, . . . not from

p *p* *p* *pp*
p *pp* *dolce.* *pp*

52

pp, -
Ha! ha!

pp Ha! ha! *pp* Ha! ha!

pp Ha! ha! Ha! ha!

love. *pp* Ha! ha! Ha! ha!

52 *dolce.* *pp.* *dolce.*

The first system of music features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Ha! ha!' in a very soft (*pp*) dynamic. The piano accompaniment begins with a series of chords in the right hand and a steady eighth-note bass line in the left hand. A section starting at measure 52 is marked *dolce.* and *pp.*, with a hairpin indicating a gradual decrease in volume.

pp
Ha! ha!

pp
Ha! ha!

pp
Ha! ha!

pp
Ha! ha!

dim. *dim.*

The second system continues the musical piece with four vocal staves and piano accompaniment. The vocal parts continue with 'Ha! ha!' in a *pp* dynamic. The piano accompaniment maintains its rhythmic pattern. A section starting at measure 52 is marked *dim.* and *pp.*, with a hairpin indicating a gradual decrease in volume.

53

pp remote. *dim.*
 (Dis - - - pos - sessed,) . . .
pp very remote.

53

ppp.

54

pos - sessed, . . . A - side thrust.)

rall. poco a poco.

ppp rall. poco a poco. *rit. molto.*

55
Andantino.

SOL. RECIT.

I see not those false

Andantino. ♩ = 52.

ppp

pp colla parte.

spi - rits; shall I see . . . My dear-est Mas - ter, when I reach His

accel. rit. p

pp

colla parte.

throne?
a tempo.

Più mosso. ♩ = 63.

ANGEL RECIT.

rit.

Yes,— for one mo-ment thou shalt

dim. colla parte. pp

56

a tempo.

RECIT. tranquillo.

see thy Lord. . . . One mo-ment; but thou knowest not, my child, What thou dost

a tempo.

pp

colla parte.

*Allegro.
a tempo.*

ask : that sight of the Most Fair . . . Will

Allegro. ♩ = 48.

a tempo. dolce.

stringendo.

rit.

Più lento.

57

SOUL. rit.

glad - den thee, . . but it will pierce . . thee too. Thou speakest dark - ly, An - gel? .

rit.

Più lento. ♩ = 72.

stringendo. colla parte. f pp

. . and an awe Falls on me, and a fear lest I be rash.

im.

58

ANGEL. Quasi Recit.

Moderato. parlando sotto voce.

There was a mor - tal, who is now a - bove In the mid glo ry : . . he, when

Moderato. ♩ = 58.

pp mistico.

near to die, Was giv'n commu - nion with the Cru - ci - fied, - Such, that the

espress.

ppp

Mas - ter's ve - ry wounds were stamped Up - on his flesh ; and, from the

59 a - go - ny Which thrilled through bo - dy and soul in that em - brace Learn that the

dim.

flame of the Ev - er - last - ing Love . . . Doth burn ere it trans - form . . .

rit.

rit. e dim.

Andante.

Semi-Chorus.
SOPRANO.

ANGELICALS.

CONTRALTO.

Praise,

60 Chorus.

1st. SOPRANO.

2nd SOPRANO.

1st CONTRALTO.

2nd CONTRALTO.

(Trombe.)

Andante. ♩ = 72.

60

ppp

Ped.

* Ped.

* simile.

p

Praise

to

the

Ho -

liest

in

the

height,

p rit.

Praise,

p rit.

Praise,

p rit.

Praise,

p rit.

Praise,

rit. < *ff* > *dim. molto.*

Ped. *

Ped.

Praise to the Ho - li - est in the height, And in the depth be

61 Praise to the Ho - li - est in the height And in the depth be

pp *ppp* praise to the Ho - li - est,

pp *ppp* praise . . . to the Ho - li - est,

Poco più lento. ♩ = 60. *pp* *ppp* praise . . . to the Ho - li - est,

61 *ppp* (Voices.)

ANGEL *p* Hark to those sounds!

praise : Most sure, most sure in all His *dim.*

praise : In all His words most won - der - ful; Most sure, most sure in all His *dim.*

praise, . . . praise to the Ho - li - est, . . . *ppp* *dim. pp*

Most won - der - ful; *dim. molto.* *pp*

praise, . . . praise to the Ho - li - est, . . . *pp* *dim. molto.* *pp*

praise, . . . praise to the Ho - li - est, . . . *pp* *dim. molto.* *pp*

ten. dim. pp

They come of ten-der be - ings an-gel-i - cal, . . . Least and

pp

pp

ways!

Praise,

62

pp

Praise to the Ho - li - est . .

Praise,

praise.

Praise to the Ho - li - est, .

Praise to the Ho - li - est, .

62

Sva

pp molto espress.

dim.

63 Poco più animato.

most child-like of the sons of God.

ppp

praise to the Ho - li - est

63

To us His el - der race He gave To bat - tle and to

To us His el - der race He gave To bat - tle and to

63 Poco più animato. ♩ = 84.

dim.

(Voices.)

dim.

in . . . the height, . . .

p With - out the soil . . of

p With - out the soil . . of

win, Without the chas - tisement of pain, . . . With-out the soil of

win, Without the chas - tisement of pain, with- out, . . . With-out the soil of

poco allargando. 64 *ppp*

praise, . . . Spi - rit and flesh . . His

praise, . . .

64

sin. . .

sin. . .

sin. . . *p* The young - er son He willed to be A mar-vel in His *cres.*

sin. . . *p* The young - er son He willed to be A mar-vel in His *cres.*

poco allargando. 64 *pp*

pa - rents were; His home was hea - ven and *dim.*
 His home, . . . His home was hea - ven and *dim.*
 His home was hea - ven and *dim.*
 His home, . . . His home was hea - ven and *dim.*
 birth : Spi - rit and flesh His pa - rents were; His home was hea - ven and *dim.*
 birth : Spi - rit and flesh His pa - rents were; His home was hea - ven and *dim.*

65 *Poco allargando.* earth. *ppp* Praise, . . .
 earth. earth.
 65 earth. . . Praise, *f* *pp*
 earth. . . Praise, *f* *pp*
 earth. The E - ter - nal
 earth. The E - ter - nal

65 *Poco allargando.* *pp* *f a tempo.* *pp* *dim.* (Voices.)

Praise, To serve as
To serve as
To serve as
To serve as
cres. To serve as
blessed His child, . . . and armed, And sent Him hence a - far, To serve as
blessed His child, . . . and armed, And sent Him hence a - far, To serve as

66
cham - pi - on in the field Of el - e - ment - al war. . .
cham - pi - on in the field. 66
cham - pi - on in the field Of el - e - ment - al war. . .
cham - pi - on in the field. 66
cham - pi - on in the field. 66
cham - pi - on in the field. 66
cham - pi - on in the field. 66

dim. *pp* *dim.* *pp* *dim.* *pp* *dim.* *pp* *dim.*

Ped. *

pp
 praise to the Ho - li - est . . .
 To be His Vice-roy in the world Of mat-ter, and of sense; Up - on the frontier, towards the

To be His Vice-roy in the world Of mat-ter, and of sense; Up - on the frontier, towards the

To be His Vice-roy in the world Of mat-ter, and of sense; Up - on the frontier, towards the

(Voices.)

poco rit. in the height, 67 *Allargando.*

foe . . . *pp* Praise to the

f *poco rit.* *dim.* 67 *dim. molto.*

re - so - lute de - fence.

Up - on the fron - tier, A re - so - lute de - fence.

foe . . . A . . re - so - lute, a re - so - lute de - fence.

foe . . . A re - so - lute de - fence. 67 *Sua Allargando.*

ANGEL. *allargando.*

solenne.

dim. We now have pass'd the gate, and are with-in The

Ho - li - est.

Ho - li - est.

8va *rit.*

pp *dim. molto.*

Semi-Chorus.

68 *Moderato.* *Soul. parlando.*

House . . . of Judg-ment; The sound is like the rushing of the

SOPRANO.

CONTRALTO.

TENOR.

pp Praise,

BASS.

Chorus.

68 *Moderato. ♩ = 68.* Praise,

SOPRANO.

ALTO.

TENOR.

BASS. *ppp*

ppp *mf* *pp*

Ped. * *Ped.* * *simile.*

cantando. *rit.*

wind— The sum - mer wind a-mong the lofty pines.

pp *dim. rit.*

Praise to the Ho - li est,

pp *dim. rit.*

Praise to the Ho - li est,

pp *rit. dim.*

Praise to the Ho - li est,

pp *rit. dim.*

Praise to the Ho - li est,

p *rit. ff*

Praise, . . .

rit.

Praise, . . .

rit.

Praise, . . .

p *rit. ff*

Praise, . . .

rit. *ff*

Praise, . . .

Ped. * *Ped.* *

Allargando.

praise, . . . praise,

praise to . . . the Ho - li - est, . . . praise, praise, Who

praise to . . . the Ho - li - est, . . . praise, Who

praise to the Ho - li - est in the height,

Allargando.

praise to the Ho - li - est in the height,

praise to the Ho - li - est in the height,

tears the soul . . . from out its case, . . . And burns, and burns a - way its

soul . . . from out its case, And burns, and burns, and burns a - way its

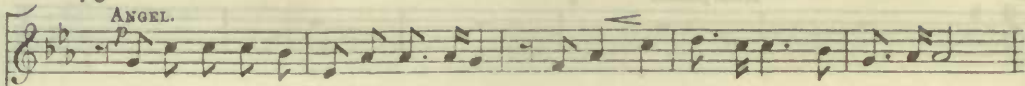
praise to the Ho - li - est in the

Allargando.

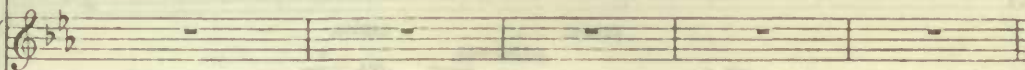
Ped. * *con Ped.*

70

ANGEL.



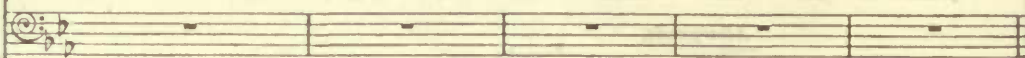
They sing of thy ap-proach-ing ag - o - ny, Which thou so ea - ger - ly didst ques-tion of.



tears the soul from out its case, . . . And burns a -



tears the soul from out its case. . . .



70



stains !



stains !

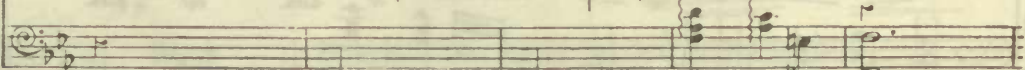


height.

70



pp L.H.



Ped.

Ped.

*

Soul. *p espress.* *poco rit.*

My soul is in my hand: I have no

dim. molto.

way its stains!

colla parte.

*

a tempo

fear.

pp

Praise to the Ho - li - est.

pp *dim.*

Praise to the Ho - li - est, praise to the Ho - li - est.

pp

Praise to the Ho - li - est . . . in the height.

pp

in the height.

a tempo. *pp*

Praise to the Ho - - li - est.

pp *dim.*

Praise to the Ho - li - est.

pp

Praise to the Ho - li - est.

pp

Praise to the Ho - li - est.

a tempo. *dim.*

con Ped.

71

Più mosso.

SUBL.

But hark! a grand mys - te - rious

Brass.

71 *Più mosso.* $\text{♩} = 104.$

afp

afp

afp

cres

cen

Ped.

* Ped.

* Ped.

poco stringendo.

har - mo - ny:

It floods me, like the

do.

poco stringendo.

afp

cres

* Ped.

*

*

deep and sol - emn sound Of ma - ny wa - ters...

con Sva

sf

$\text{♩} = 84.$

afp

cen

do.

sf

Ped

* Ped.

* Ped.

*

Larghetto, $\text{♩} = 72$ (♩ of preceding). 110

72

accel. poco a poco.

accel. poco a poco.

cres. molto.

p

molto cres.

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

molto cres.

sf p

cres.

Ped.

Ped.

*

cen

do.

Ped.

Ped.

Ped.

*

ANGEL.
73 *L'istesso tempo.* $\text{♩} = 84.$

And now the thres - hold, as we traverse it,
L'istesso tempo.

fp

fp

con Ped.

Ut - ters a - loud its glad

re - spon - - sive chant.

poco rit.

* Ped. * Ped. *

74 Chorus (Tutti).
Maestoso.

Praise . . . to the Ho - li - est in the height, And

Praise . . . to the Ho - li - est in the height, And

Praise . . . to the Ho - li - est in the height, And

Praise . . . to the Ho - li - est in the height, And

74 Maestoso. ♩ = 84.

fff

Ped. *

1st SOPRANO. *Allargando.* *p*

in the depth be praise: *espress.* Most . .

2nd SOPRANO. *espress.*

in the depth be praise: In all His words most won - der - ful; . .

in the depth be praise: In all His words most won - der - ful; . .

in the depth be praise: In all His words most won - der - ful; . .

in the depth be praise: In all . . . His words most won - der - ful; *Allargando.*

Ped.

molto cres. *molto stringendo.*

sure, most sure in all His

molto stringendo.

Most sure, most sure in all His

cres. *molto stringendo.*

Most sure, . . most sure in all His

molto stringendo.

Most . . sure, most sure in all His

molto stringendo.

Most sure, most sure in all His

molto cres. *molto stringendo.*

Ped. * *Ped.* *

75 *Allegro molto.* *mf*

ways! *mf*

ways! *mf*

ways!

ways!

Allegro molto. ♩. = 72.

75

ff *fz* *dim.*

cantabile e sostenuto. *dim.* *p*

lov - - ing wis - dom of our God! . . . When all was sin and

lov - - ing wis - dom of our God! . . . *dim.*

p

76

cres.
 shame, . . . A sec - ond Ad - am . . to the fight . . And to the res - cue
legato.
 O lov - ing wis - dom of our
p legato. *cres.*
 O lov - ing wis - dom of our God! When all was sin and shame,

76

cres.
dim.
ff *dim.*
 came. O lov - ing wis - dom of our
 God! O . . . lov - ing wis - dom! O
 O lov - ing wis - dom of our God! O
 O lov - ing wis - dom of our God!

ff *dim.*
 O lov - ing wis - dom of our God!
 O lov - ing wis - dom of our God!
ff *dim.*
 O lov - ing wis - dom of our God!

77
p
 God!
cantabile e sostenuto.
 wi - - sest love! that flesh and blood Which did in Ad - am fail, Should
cres.
 wi - - sest love! that flesh and blood Which did in Ad - am fail, Should
cres.

The first system of the musical score consists of three staves. The top staff is a vocal line starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a piano (*p*) dynamic and a tempo/mood marking of *cantabile e sostenuto.* The lyrics are "God! wi - - sest love! that flesh and blood Which did in Ad - am fail, Should". The second staff is another vocal line, also in treble clef, with the same lyrics. It includes a *cres.* (crescendo) marking. The third staff is a piano accompaniment line in bass clef, providing harmonic support for the vocal lines.

77
p
cres.
 O wi - sest love! O wi - sest love!
 strive a - fresh a - gainst the foe, Should strive and should pre - vail; . . .
mf
 strive a - fresh a - gainst the foe, Should strive and should pre - vail; . . .
mf
dim.
 O wi - sest love! O wi - sest
cres. *mf* *dim.*

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a piano (*p*) dynamic and a *cres.* marking. The lyrics are "O wi - sest love! O wi - sest love!". The second staff is another vocal line in treble clef with a mezzo-forte (*mf*) dynamic. The lyrics are "strive a - fresh a - gainst the foe, Should strive and should pre - vail; . . .". The third staff is a piano accompaniment line in bass clef with a mezzo-forte (*mf*) dynamic. The fourth staff is a vocal line in bass clef with a mezzo-forte (*mf*) dynamic and a *dim.* (diminuendo) marking. The lyrics are "O wi - sest love! O wi - sest". The fifth staff is a piano accompaniment line in bass clef with a mezzo-forte (*mf*) dynamic and a *dim.* marking. The system concludes with a *cres.* marking.

78

O lov - ing wis - dom of our God!

O . . . lov - ing wis - dom of our God!

O lov - ing wis - dom of our

love! O wi - sest love!

p *dim.* *p*

78

p *dim.* *dim.*

And that a high - er gift . . . than grace Should flesh . . . and

O wi - . . . sest

God! O

O . . .

p *espress.* *pp* *pp*

p *pp* *8va*

79

dim.

blood re - fine, God's
 love! God's
 wi - sest love! God's
 wi - sest love! God's

79

dim.

pp

dim.

Pres - - ence and His ve - ry Self, And Es - sence
 Pres - - ence and His ve - ry Self, And Es - sence
 Pres - - ence and His ve - ry Self, And Es - sence
 Pres - - ence and His ve - ry Self, And Es - sence

dim.

dim.

dim. **80** *espress.*

all . . . di - vine . . . O gen-'rous

dim. *espress.*

all . . . di - vine . . . O gen-'rous

dim.

all . . . di - vine . . .

dim.

all . . . di - vine . . .

80 *ppp legato.*

Ped.

fp *pp*

love! O gen-'rous love! . . . that He who

fp *pp*

love! O gen-'rous love! . . . that He who

espress. *pp*

O gen-'rous love! that He who

espress. *pp*

O gen-'rous love! that He who

81

pp *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

pp *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

pp *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

pp *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

81

sempre legato.

pp

man For man should un - der - go ;

pp

man For man should un - der - go ; O gen - 'rous love!

pp

man For man should un - der - go ; O gen - 'rous love!

pp

man For man should un - der - go ; O gen - rous love!

82

O gen - 'rous love! that
 O gen - 'rous love! . . . that
 O gen - 'rous love! that
 O gen - 'rous love! . . . that

82

legato.
 Ped.

He who smote In man for man the foe, . . The dou - ble
 He who smote In man for man the foe, . . The dou - ble
 He who smote In man for man the foe, . . The dou - ble
 He who smote In man for man the foe, . . The dou - ble

ag - o - ny in man . . . For man should un - der - go ; . . .

ag - o - ny in man . . . For man should un - der - go :

ag - o - ny in man . . . For man should un - der - go, should

ag - o - ny in man . . . For man should un - der - go, should

sempre legato.

83

And in the gar - den

And in the gar - den

un - der - go ; . . . And in the gar - den

un - der - go ; . . . And in the gar - den

83

83a

legato.

se - - cret - ly, And on the cross, the cross . . on

se - - cret - ly, And on the cross, the cross . . on

se - - cret - ly, And on the cross, the cross . . on

se - - cret - ly, And on the cross, on the cross . . on

legata. *cres.*

high, Should teach His breth - ren and in - spire . . To

high, Should teach His breth - ren and in - spire . . To

high, Should teach His breth - ren and in - spire . . To

high, Should teach His breth - ren and in - spire . . To

pp *fp*

dim. molto.

suf - fer and to die. O gen - 'rous love!

dim. molto. *dim.*

suf - fer and to die. O gen - 'rous love! O

dim. molto.

suf - fer and to die. O gen - 'rous love!

dim. molto. *dim.*

suf - fer and to die. O gen - 'rous love! O

pp

ppp

O gen - 'rous love! . . .

ppp

gen - 'rous love! O gen - 'rous love! . . .

ppp

O gen - 'rous love! . . .

ppp

gen - 'rous love! O gen - 'rous love! . . .

ppp

O lov - ing
In all His words most
Praise,
Praise,

p
f \wedge *pp*
f \wedge *pp*

86

cres.
f *pp*
Ped. * con Ped.

wis - dom of our God!
won - der - ful,

p *sp* *cres.*

87

p *Animato.*
 O wi - sest, wi - - sest . . love!
cres.
p
 in all His words most won - - der - ful;
f
 praise,
f *p* *mf*
 praise, praise to the

87

f *Sva. Animato.*
p *p* *cres.*
 Ped. *
 praise

f
 Praise,
f
 praise to the Ho - liest in the height,
mf
 praise to the Ho - li - est, to the Ho - liest in the height,
 Ho - li - est, to the Ho - li - est in the height,
 Ho - li - est, to the Ho - li - est in the height,

praise to the Ho - li - est in the height, And in the depth be
 praise to the Ho - li - est in the height, . . . And in the depth be
 praise to the Ho - li - est in the height, And in the depth be
 praise to the Ho - li - est in the height, And in the depth be

Molto maestoso ♩ = 96.

88 *largamente.*

fz *afz* *afz*

Ped.

1st Chorus. 89 *Animato.*

praise, *mf* *cres.* Praise to the Ho - - liest
 praise, In all . . . His words most wonder - ful, . . . Praise . . . to the Ho - li - est in the
 praise, In all His words most won - der - ful, Praise . . . to the Ho - li - est in the
 praise, In all . . . His words . . . most won - der - ful,

2nd Chorus. 89 *Animato.*

praise, *mf* *cres.* Most won - der - ful, . . .
 praise, In all . . . His words most won - der - ful,
 praise, In all His words most won - der - ful,
 praise, Most won - der - ful,

89 *Animato.* ♩ = 108.

mf *cres.* *f*

90

in . . . the height, praise . . . to the

height,

height, And in the depth, the depth . . be praise,

And in . . the depth be praise,

90

Praise to the

And in the depth be praise, Praise to the

And in . . . the depth, in the depth be praise,

And in . the depth be praise,

90



Ho - liest in . . . the height,

And



And in the depth, and



and



and



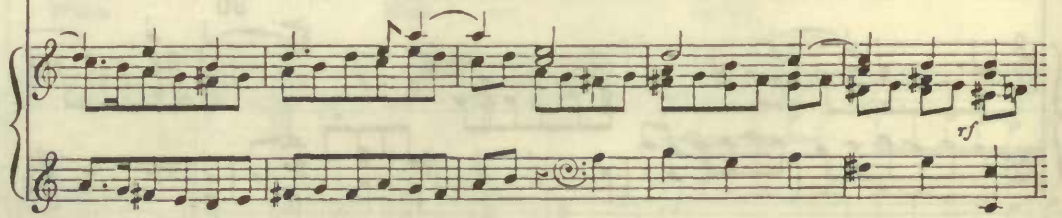
Ho - li - est in the height, And in . . . the depth . . . be



Ho - li - est in the height, And in . . . the depth be praise,



Praise . . . to the Ho - li - est,



in the depth be praise, be praise, . . be praise.

in . . the depth be praise, *f* and in the

in the depth, the depth . . be praise.

in . . the depth be praise, *f* praise

praise, *f* and in the depth,

f and in . . the depth, . . the depth . .

f and in the depth, the

f And in . . the depth, and in . . the

rf *rf*

91

cantabile e legato.

O lov - ing wis-dom of our

depth be praise . . . O . . . wi - sest love !

f O wi - sest, wi - sest love !

f cantabile e legato.

. . . to the Ho - li - est, praise . . . to the Ho - li - est, to the

91

cantabile e legato

f cantabile e legato.

Praise . . . to the Ho - li - est, to the Ho - li - est.

. . . be . . . praise. O wi - sest

depth . be praise.

depth be praise. O wi - sest, wi - sest

91

cantabile e legato.

f cantabile e legato.

God! Praise . . . to the

O wi - sest

Praise . . . to the Ho - li - est in the height, . . . And

Ho - li - est in . . . the height. O gen - 'rous,

Wi - sest, wi - sest love!

love! Praise . . . to the Ho - li - est, to the Ho - li - est,

O lov - ing wis - dom of our God!

love! O lov - ing wis - dom of our God!

Ho - li - est in the height. Gen - - 'rous,
 love! . . O gen - - 'rous, gen - 'rous love! Praise . . to the
 in the depth be praise, Praise . . to the
 gen - - 'rous love! O lov - ing
 Gen - - 'rous, gen - - 'rous love!
 Praise . . to the
 Praise . . to the Ho - li - est in the height, And
 O gen - 'rous, gen - 'rous love!

93 *Poco più animato.*

gen - 'rous love!

Ho - li - est, . . . praise . . . to the Ho - li - est . . . in the height.

Ho - li - est, . . . praise . . . to the Ho - - li - est.

wis - dom of . . our . . God! Glo - ry to Him, glo - ry to

93 *Poco più animato.*

Glo - - -

Ho - li - est . . . in the height. Glo - - -

in . . . the depth. Glo - - -

O gen - 'rous love! . . . Glo - ry to

Poco più animato.

93

f *mf* *f*

Glo . . . ry to Him, glo .

Glo . . . ry

Glo . . . ry,

Him, who ev - er - more By truth and jus - tice

f *mf* *f*

- ry to Him, glo - . . . ry,

. . . ry. glo - . . . ry to

. . . ry, glo - . . . ry to Him,

Him, who ev - er - more By truth and jus - tice

94

Animato.

ry, glo - - ry, glo -

to Him, who ev - er-more, to

glo - ry to Him, who ev - er-more By truth, . . by . . truth and jus - tice

reigns,

94

Animato.

glo - - ry, glo - - ry to

Him, to Him, who ev - er-more By truth and jus - tice

glo - ry to Him, who ev - ermore By truth and jus-tice reigns ;

reigns :

94

Animato.

Ped.

ry, glo - ry, glo - ry,

Him, who ev - er - more By truth and jus - tice reigns, by truth and justice, by truth and jus - tice reigns,

reigns, . . . Glo - ry to . . . Him, . . . glo - ry to Him,

f marcato.

Glo - ry to Him, who ev - er - more By truth and jus - tice reigns,

Him, who ev - er - more By truth and jus - tice reigns,

reigns, . . . Glo - - ry, glo - ry to Him, glo - ry to

who ev - er - more, ev - er - more reigns, Glo - ry . . . to

f marcato.

Gle - ry to Him, glo - - ry, glo - ry to

95

ff sf \wedge *accel. molto.*

glo . . . ry to Him, glo . . . ry to

glo . . . ry to Him, glo . . . ry to

glo . . . ry to Him, glo . . . ry to

glo . . . ry to Him, glo . . . ry to

95

ff sf \wedge *accel. molto.*

glo . . . ry, glo . . . ry to Him,

Him, glo . . . ry to Him,

Him, glo . . . ry to Him,

Him, glo . . . ry to Him,

95 *accel. molto.*

ff sf
v

96

Allegro molto.

al

Him.

Him. Praise to the Ho - li - est

Him. Praise to the Ho - li - est

Him. Praise to the Ho - li - est

96

Allegro molto.

al

glo - ry to Him.

glo - ry to Him.

glo - ry to Him. Praise to the Ho - li - est

glo - ry to Him. Praise to the Ho - li - est

96

Allegro molto. d. 84.

al

fp

cres.

Ped.

* Ped. V *

ff *dim. p*

Praise,

ff *dim. p*

Praise,

ff *p* *molto cres.*

in the height, And in the

ff *p* *molto cres.*

in the height, And in the

ff *dim.*

Praise,

ff *dim. p*

Praise,

ff *p* *molto cres.*

in the height, And in the

ff *p* *molto cres.*

in the height, And in the

ff *p*

ff *p*

Ped.

Ped.

* Ped.

*

praise, . . .

praise, . . . In

depth, . . . the depth . . . be praise, . . . In

depth, . . . the depth . . . be praise, . . .

praise, . . .

praise, . . . In

depth, . . . the depth . . . be praise, . . . In

depth, . . . the depth . . . be praise, . . .

cre.

Ped.

Ped.

Ped.

Ped.

glo - ry, praise, . . .

sf \wedge all . . . His words most won - . . . der - ful; Most

sf \wedge all . . . His words most won - . . . der - ful; Most

\wedge In all . . . His words . . .

glo - ry, praise, . . .

sf \wedge all His words most won - . . . der - ful; Most

sf \wedge all . . . His words most won - . . . der - ful; Most

\wedge In all . . . His words . . .

sf \wedge *f* \wedge *sf* \wedge

98 *Animato.* *f* *cres.*

praise, praise,

sf ^
 sure in all His ways! In all His words most won - der - ful; Most

sf ^
 sure in all His ways,

. . . most won - der - ful, in all His words most won - der - ful; Most

98 *Animato.* *f* *cres.*

praise,

sf ^
 sure in all His ways,

sf ^
 sure in all His ways,

cres.
 . . . most won - der - ful, in all . . . His

98 *Animato.* *f* *cres.*

f ^

99 *a tempo.*

Most sure

sure in all His ways, in all His

most sure

sure in all His ways, in all His

99 *a tempo.*

praise, sure

in all His

most sure

words most won - der - ful, most

99 *d. = 96.*

ff *a tempo.*

... in all His ways, most

ways, most sure in

... in all His ways, most

ways, most sure in

... in all His ways, most

ways, most sure in

... in all His ways, most

sure, most sure in

d.

The image shows a musical score for a hymn, consisting of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are: "sure in all His ways, most all His ways, most sure, most sure in all His ways, most all His ways, most sure, in sure in all His ways, most all His ways, most sure, most sure in all His ways, most all His ways, most sure, in". The piano part features a steady bass line with chords in the right hand. The vocal line has a melodic line with some grace notes and slurs. The lyrics are printed below the vocal line.

100

sure in all His

sure in all, in all His

sure in all, in all His

all, in all His

100

sure in all His

sure in all, in all His

sure in all, in all His

all, in all His

100

8va

ffz

rit. *lunga*

ways !

rit.

ways !

rit.

ways !

rit.

ways !

rit. *lunga*

ways !

rit.

ways !

rit.

ways !

rit.

ways !

rit.

rit. *molto dim.* *lunga pp*

Ped. Svi bassa.

101

Larghetto. $\text{♩} = 58.$

pp

con Ped.

Brass.

solenne.

*Ped. * Ped. * Ped. * Ped. **

dim. e rit.

*Ped. * Ped. * Ped. * Ped. **

rit. molto.

*Ped. **

Lento. ANGEL. ad lib.

Solenne.

Thy judg-ment now is near, for we are come In-to the veil - ed

pp *pp*

Lento. ♩ = 48.

Ped. *

103 Moderato.

pres - ence of our God.

Soul. *pp*

I hear the

103 Moderato. ♩ = 69.

ppp *mf* *ppp*

pp *poco.*

It is the voice of friends a - round thy bed, Who

dim.

voi - ces that I left on earth.

Sva.

con Ped.

dim.

Sva. say the "Sub - ve - ni - te" with the priest. Hith-er the ech - oes

come . . . be - fore the Throne Stands the great

pp

S. a.

L. H.

*

largamente. *rit.* *a tempo.* *cres.* *accel.*

An - gel of the Ag - o - ny, The same who strengthen'd Him, what time He knelt Lone in the

largamente. *rit.* *a tempo.* *accel.*

ad lib. *dim.* 105 *pp* *espress.*

gar - den shade, be - dewed with blood. . . . That An - gel best can plead with Him for

f p colla parte. *pp*

all Tor - ment ed souls, . . the dy - ing and the dead.

pp

rit. *molto.* *f* *molto dim.*

ANGEL OF THE AGONY (BASS).

106

Lento e solenne.

molto espress.

dim.

Je - su! . . . by that shudd'ring dread which fell on Thee;

Lento e solenne. ♩ = 45.

pp *sf* *sempre colla voce.*

Ped.

f *dim.*

Je - su! . . . by that cold dis-may which sick - ened Thee ; .

sf

f

107

p poco affrettando.

cres.

Je - su! by that pang of heart which

pp

molto largamente.

dim.

pp

thill'd in Thee ; . . . Je - su! by that mount of sins which crip - pled Thee ; .

mf

dim.

pp

dim.

108

pp teneramente.

Je - su! . . . by that sense of guilt which

a tempo.

ppp

sti - fled Thee ; Je - su! . . . by that in - no-cence which

pp

109

poco affrettando. cres.

gir - dled Thee ; . . . Je - su! by that sanc - ti ty . . .

pp

. which reigned in Thee ; Je - su! by that God - head which was one with Thee

largamente. *rf* *dim.* *p*

espress. *pp* *dim.*

110

Poco più mosso.
p dolce.

dim.

Je - su! spare these souls which are so

Poco più mosso.

111 *Più mosso.*

dear to Thee,

Allargando.

Souls, who in pris - on, calm and

dim.

112 *cres. accel.*

pa - tient, wait for Thee; .. *Allargando.*

Hasten,

Lord,

their hour,

a tempo.

a tempo.

and bid them

cres. *pp.* *largamente.* *ff.*

come to Thee. . . To that glo . . . ri - ous

cres. *colla parte.* *f*

113

dim. *p* *rit.* *pp*

Home, . . . where they shall ev - er gaze on

p *dim.* *pp dolcis.* *rit.* *ppp*

dim. *Molto lento. al lib.* *f*

Thee. Je - su! . . . spare these

Allargando. *Molto lento.*

fz *p dim.* *f* *p*

dim. *p rit.*

souls which are so dear to Thee. . . .

pp colla parte. *molto dim.*

Ped. ** Ped.*

114

Adagio.

SOUL.

I go be fore my Judge.

Adagio. ♩ = 56.

ppp

dim. molto.

pppp lunga

Semi-Chorus.

SOPRANO.

115 VOICES ON EARTH.

Lento.

ppp

poco.

Be mer - - - ci - ful, O

CONTRALTO.

ppp

Spare him, Lord; be mer - - - ci -

TENOR.

ppp

Be mer - ci - ful, be gra - cious,

BASS.

ppp

Spare him, Lord; . .

Chorus.

SOPRANO.

115

ALTO.

TENOR.

BASS.

115 Lento. ♩ = 66.

Lento.

a tempo.

ppp

poco.

Lord; spare him. Lord, de - liv - er

poco.

ful, be gra - cious. Lord, de - liv - er

poco.

spare him, O Lord. Lord, de - liv - er

poco.

be gra - cious. Lord, de - liv - er

ppp *dim.*

Lord, be mer - ci - ful;

ppp *dim.*

Lord, be mer - ci - ful;

ppp *dim.*

Lord, be mer - ci - ful;

ppp *dim.*

Lord, be mer - ci - ful;

dim.

116

Moderato.

him.

him.

him.

him.

116 Moderato.

spare him, Lord.

spare him, Lord.

spare him, Lord.

spare him, Lord.

116 Moderato. ♩ = 80.

molto cres.

Ped. 8va bassa

ANGEL.

a tempo.

accel.

Praise . . . to His Name! . . . O hap - py, suf - fring

sf p sf p sf p sf

a tempo. accel.

8va bassa.

Animato. *molto cres.*

soul! for it is safe, Consumed, yet quicken'd, by the glance of God.

pp trem. *cres.* *f*

con Ped.

f allargando. *dim. e rit.* *p*

Al - le - lu - ia! . . . Praise . . . to His

dim. *p colla parte.* *pp rit.* *cres. poco a poco.*

Name! . . .

Moderato e solenne. *simile.*

p marcato. *cres.*

Ped.

f *cres.* *f pesante.*

stringendo.

cres *cen* *do.*

120

Souv. ff

Molto allargando. *Take* *acc.*

ffz p *p*

me a way,

pp *rit.*

Ped.

Moderato. con gran espressione.

take me a - way, and in the low - est deep . . There let me be,

Moderato. ♩ = 69. *simile.*

p

cres.

And there in hope the lone night-watches keep. Told out for me.

tra

cres. *dim.* *poco rall.*

There, motion-less and hap-py in my pain. Lone, not for-lorn,— . . .

poco rall.

121

... There will I sing my sad . . . per-pet-ual

piu tranquillo. *pp*

p cantabile.

strain, Un-til the morn. . . . There . . .

Ped. ** Ped.*

dolce.

will I sing and soothe my

Ped. * *Ped.* *Ped.* * *Ped.* *

cres.

strick - - en breast. Which ne'er can cease To

Ped. * *Ped.* * *Ped.* *

throbb, and pine, and languish, till pos-sess Of

pp

dim.

its Sole Peace.

cres. *espress.* *Ped.* *Ped.*

mf *dim.*

There will I sing . . . my ab-sent Lord, my ab-sent Lord and Love : .

simile.

pp

pp 123 *cantabile.*

Take me a-way, That soon-er I may rise, . . .

Ped. * *Ped.* * *Ped.* *

and go a-bove, That soon-er I may rise, may

f *f*

con Ped.

rise and go a-bove, And see Him in the truth . . .

dim.

poco rit.

... of ev-er-last-ing day.

poco rit. *pp*

Ped. * *Ped.* *

Take me a-way, and in the low-est deep There let . . . me

pp *morendo.* *ad lib.* *dim.*

ppp *colla parte.*

Andante.

be.

125 CHORUS (SOULS IN PURGATORY).

ALTO.

TENOR.

ppp sempre.

BASS.

ppp sempre.

Lord, Thou hast been our ref-uge: in ev-'ry gener-a-tion, Lord, Thou hast been our

125 *Andante.* ♩ = 72.

sempre tremolando.

ppp

ppp sempre.

Be - fore the hills . . . were born, and the world
 ev - 'ry gen - er - a - - tion, Lord, . . . Thou hast been our . . .
 ref - uge : in ev - - 'ry gen - - er - a - tion, . . .

was : . . from age . . to age Thou art God, from . .
 ref - uge : in ev - 'ry gen - er - a - - tion, Lord, Thou hast
 Lord, Thou hast been our ref - uge : in ev - 'ry gen - er - a - tion ; Be - fore the

dim. molto.

age . . to age, . . from age . . to age Thou art
 been our ref - uge, our ref - uge in ev - 'ry gen - er -
 hills . . were born : from age to age Thou art God, Thou art

dim. molto.

126 *Andante tranquillo.*
ANGEL.

Semi-Chorus.

ANGELICALS.

Soprano.

ALTO.

1st SOPRANO.

2nd SOPRANO.

SOULS.

126 *Andante tranquillo.*
ALTO.

God.

1st TENOR.

a - tion.

2nd TENOR.

a - tion.

1st BASS.

God.

2nd BASS.

God.

126 *Andante tranquillo.* ♩ = 92.

pp *molto legato.*

pp *dolcissimo.* *dim.*

127 ANGEL.
legatissimo.

pp *p* *ppp*

Soft · ly and gen · tly, . . dear-ly-ran-somed soul, . . In my

Poco largamente, dolcissimo.

p *colla parte.* *p*

most loving arms I now en - fold thee, And, o'er the pe - nal wa - ters,

128

rall. dim. *pp* *dolce.* *colla parte.* *pp* *dolce.*

o'er the pe - nal wa - ters, as they roll, . . I poise thee, and I

pp *a tempo* 129

low - er thee, and hold thee. And

Chorus (SOULS).
TENOR.

pp Lord, Thou hast been our

BASS.

pp Lord, Thou hast been our

129

ppp *dim. a tempo. ppp*

largamente. *pp*

care - ful - ly I dip thee in the lake, And thou, without a sob, with -

dim.

ref - - uge: in ev - 'ry gen - er - a - tion.

dim.

ref - - uge: in ev - 'ry gen - er - a - tion.

colla parte. *ppp*

130 *dim.*

- out a sob or a re - sist - ance, Dost thro' the flood thy ra - pid passage take, Sinking

130 *dolce.*

dim.
 deep, deep-er, in - to the dim dis - tance.
 Come back, O Lord! how
 Come back, O Lord! how
pp *pp*
dim.
 Ped. * Ped. *

131 *Poco più mosso.*
dolce.

Allargando. *dim.* *dolcissimo.*
 An - gels, to whom the willing task is giv'n, Shall tend, and nurse, and lull thee, as thou
 long :
 long :
 131 *Poco più mosso.*
colla parte.

Tempo lmo. *cres.*
 li - est ; And Mass - es on the earth, and pray'rs in
 Come back, O Lord! how long : . . . and
 Come back, O Lord! how long : . . . and
pp *pp* *dim.* *dim.*
Tempo lmo.

f *allargando.* *dim.* *a tempo.*
p
 heav en, Shall aid thee at the Throne of the Most High-est.

Chorus (ANGELICALS, distant). 1st SOPRANO.

ppp *dim.*
 Praise to the Ho - li - est in the
 2nd SOPRANO. *dim.*
ppp Praise to the Ho - li - est in the
 CONTRALTO. *dim.*
ppp Praise to the Ho - li - est in the

pp
 be entreat ed for Thy ser - vants.
pp
 be entreat-ed for Thy ser - vants.

colla parte. *a tempo.*

mf *p* *cres.*
 Fare - well, but not for ev - er! broth - er dear Be brave and
 height, .. *ppp* And in . . the depth *dim. molto.* be
 height, .. *ppp* And in . . the depth, in the depth *dim. molto.* be . .
 height, And in . . the depth, in the depth be . .

dim. *p* *f* *p* *dim.*

133.

dim.

pa-tient on thy bed of sor-row; Swift-ly shall pass thy night of tri-al here, And I will

1st & 2nd SOPRANOS.

1st ALTO.

2nd ALTO.

Semi-Chorus.

1st & 2nd SOPRANOS.

praise . .

1st ALTO.

praise . .

2nd ALTO.

praise . .

Chorus.

133

1st TENOR

ppp

Bring us not, Lord, ve-ry low: for Thou hast said, Come

poco

2nd TENOR.

ppp

Bring us not, Lord, ve-ry low: for Thou hast said, Come

poco

1st Bass.

ppp

Bring us not, Lord, ve-ry low: for Thou hast said, Come

poco

2nd Bass.

ppp

For Thou hast said, Come

poco

Chorus.

133

134

poco più mosso.

dim.

come and wake thee on the mor-row. Fare well. . . .

Semi-Chorus.

pp
Praise,

pp

To us His

pp

To us His

Chorus.

134

dim.

back again, ye sons of Ad - am.

dim.

back again, ye sons of Ad - am.

dim.

back again, ye sons of Ad - am.

dim.

back again, ye sons of Ad - am.

134

poco più mosso.

Fare - well

Semi-Chorus.

praise . . to the Ho - li - est . . in the

el - der race He gave To bat - tle and to win, With-out the chastisement of pain, Without the soil of

el - der race He gave To bat - tle and to win, With-out the chastisement of pain, Without the soil of

Chorus.

Chorus.

136
Tempo lmo.

Be brave and

Semi-Chorus.

Ho . li . est,
Ho . li . est,

Chorus.

Ho . li . est.
Ho . li . est,

136

Chorus.

come back, O Lord! *cres.*
come back, O Lord! *cres.*
p Lord, come back, O Lord! *cres.*
p Lord come back, O Lord *cres.*

136
Tempo lmo.

dim. *dolcissimo.*
 pa - tient, broth - er dear.

Semi-Chorus.

(remote.)ppp
 Praise to the Ho - li - est ..
ppp
 Praise, ..
ppp
 Praise, ..

Chorus.

pp *ppp*
 praise to the Ho - li - est.
p *pp* *ppp*
 praise to the Ho - li - est in the height.
p *pp* *ppp*
 praise to the Ho - li - est in . the height.

Chorus.

dim. *ppp*
 . . how long : and be en - treat ed for Thy ser - - vants ..
dim. *ppp*
 . . how long : and be en - treat - ed for Thy ser - - vants ..
dim. *ppp*
 . . how long : and be en - treat - ed for Thy ser - - vants ..
dim. *ppp*
 . . how long : and be en - treat - ed for Thy ser - - vants ..

mf *dim.* *ppp*

Semi-Chorus.

in the height. . . . A men, . . . A . . .

in the height. . . . A - men, . . . A . . .

in the height. . . . A - men, . . . A . . .

Chorus.

A - men, . . . A - men, . . . A . . .

A - men, . . . A - men, . . . A . . .

A - men, . . . A - men, . . . A . . .

137

Chorus.

A - men, . . . A - men, . . .

A - men, . . . A - men, . . .

A - men, . . . A - men, . . .

137

pp

con Ped.

Semi-Chorus.

Chorus.

Chorus.

men, A men. men.

men, A men. men.

men, A men. men.

men, A men. men.

men, A men. men.

men, A men. men.

A - men, A men. men.

A - men, A men. men.

A - men, A men. men.

A - men, A men. men.

Ped. 8va bassa

CONTENTS

PART I

	Page
PRELUDE	1
TENOR SOLO (<i>Gerontius</i>).—"Jesu, Maria, — I am near to death"	7
CHORUS (<i>Assistants</i>).—"Kyrice Eleison"	11
TENOR SOLO (<i>Gerontius</i>).—"Rouse thee, my fainting soul"	15
CHORUS (<i>Assistants</i>).—"Be merciful, be gracious; spare him, Lord"	16
TENOR SOLO (<i>Gerontius</i>).—"Sanctus fortis, Sanctus Deus"	23
TENOR SOLO (<i>Gerontius</i>).—"I can no more"	31
CHORUS (<i>Assistants</i>).—"Rescue him, O Lord, in this his evil hour"	34
TENOR SOLO (<i>Gerontius</i>).—"Novissima hora est"	38
BASS SOLO (<i>The Priest</i>).—"Proficiscere anima Christiana"	39
CHORUS (<i>Assistants</i>).—"Go, in the name Of Angels and Archangels"	41

PART II

INTRODUCTION	55
TENOR SOLO (<i>Soul of Gerontius</i>).—"I went to sleep; and now I am refreshed"	56
MEZZO-SOPRANO SOLO (<i>Angel</i>).—"My work is done, My task is o'er"	60
DIALOGUE, MEZZO-SOPRANO AND TENOR (<i>Angel and Soul</i>).—"All hail, My child and brother, hail!"	63
CHORUS (<i>Demons</i>).—"Lowborn clods Of brute earth"	70
MEZZO-SOPRANO SOLO (<i>Angel</i>).—"It is the restless panting of their being"	82
CHORUS (<i>Demons</i>).—"The mind bold And independent"	83
DIALOGUE—TENOR AND MEZZO-SOPRANO (<i>Soul and Angel</i>).—"I see not those false spirits"	92
CHORUS (<i>Angelicals</i>).—"Praise to the Holiest in the height"	95
TENOR SOLO (<i>Soul</i>).—"The sound is like the rushing of the wind"	102
CHORUS (<i>Angelicals</i>).—"Glory to him"	104
MEZZO-SOPRANO SOLO (<i>Angel</i>).—"They sing of thy approaching agony"	106
TENOR SOLO (<i>Soul</i>).—"But hark! a grand mysterious harmony"	109
MEZZO-SOPRANO SOLO (<i>Angel</i>).—"And now the threshold as we traverse it"	110
CHORUS (<i>Tutti</i>).—"Praise to the Holiest in the height"	111
DIALOGUE—MEZZO-SOPRANO AND TENOR (<i>Angel and Soul</i>).—"Thy judgment now is near"	149
BASS SOLO (<i>Angel of Agony</i>).—"Jesu! by that shuddering dread which fell on Thee"	151
CHORUS (<i>Voices on Earth</i>).—"Be merciful, be gracious, spare him, Lord"	155
MEZZO-SOPRANO SOLO (<i>Angel</i>).—"Praise to His Name"	157
TENOR SOLO (<i>Soul</i>).—"Take me away"	159
CHORUS (<i>Souls in Purgatory</i>).—"Lord, Thou hast been our refuge"	163
MEZZO-SOPRANO SOLO (<i>Angel</i>).—"Softly and gently, dearly ransomed soul"	} 165
CHORUS (<i>Souls</i>).—"Lord, Thou hast been our refuge"	
CHORUS (<i>Angelicals</i>).—"Praise to the Holiest"	



M
783.45
E231
ELGAR, EDWARD W.

119503

M
783.45
E231
ELGAR, EDWARD W.
THE DREAM OF GERONTIUS

119503

